

Piano/Vocal

50

GERSHWIN CLASSICS

50

GERSHWIN™ CLASSICS

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THEY ALL LAUGHED

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato (gracefully) $E7$
 $b5$
p simply

The

mf *p*

$C6$ $F7$ $D7$ $Gmi.$ G $G6$ $Bmi.6$ $C\sharp mi.6$

(semplice) odds were a hun - dred to one a - gainst me. _____ The

$C6$ $F7$ $D7$ G $G6$ $D6$ $G\sharp dim.$ $E7$

world thought the heights were too high to climb. _____ But

C6 Bmi. Ami. G D#dim. G+ B7 E mi. Bmi

peo - ple from Mis - sou - ri nev - er in - censed me.

Gmi. D E#dim. G6 A7

Oh, I was - n't a bit con - cerned For from

D Dmi. G#dim. G6 A7 F#7 Bmi. Bb7 D G6

hist' - ry I had learned How man - y, man - y times the

D A7_{Sus 4} A7 D7 D+

worm had turned.

Refrain (*happily*)

p-mf

G E mi. A mi. D7 A mi. Am 7-5 D7

They all laughed at Chris-to-pher Co-lum-bus When he said the World was round.—
 They all laughed at Rock-e-fel-ler Cen-ter Now they're fight-ing to get in.—

Bb7 A7 D+ G E mi. A mi. D7

They all laughed when Ed-i-son re-cord-ed sound.—
 They all laughed at Whit-ney and his cot-ton gin.—

G6 G E mi.

mf

They all laughed at
 They all laughed at

A mi. D7 C#7 F#7

Wil-bur and his broth-er, When they said that man could fly.—
 Ful-ton and his steam-boat, Her-shey and his choc'-late bar.—

Bmi. E7 D6 D Bmi.6 A7

They told Mar - co - ni Wire - less was a pho - ney;
 Ford and his Liz - zie Kept the laugh - ers bus - y;

D7 E7 F7 E7 D7 Dma.7 D7 *mf* ⁹G7 G

It's the same old cry. They laughed at me — want - ing
 That's how peo - ple are. They laughed at me — want - ing

G7 G6 G7 B7 E7

you, — Said I was reach - ing for the moon; But
 you, — Said it would be Hel - lo, Good - bye; But

A7 Ami. C6 Eb7 D7

oh, — You came through. Now they'll have to change their tune.
 oh, — You came through. Now they're eat - ing hum - ble pie.

G Emi. Ami. D7 B7 E7⁹

They all said we nev - er could be hap - py, They laughed at us and
 They all said we'd nev - er get to - geth - er; Dar - ling, let's take a

A7 *mf* G E7⁹ C6 D7

how! But Ho, Ho, Ho! Who's got the last laugh
 bow, For, Ho, Ho, Ho! Who's got the last laugh,

G Bdim. B7 A#dim. Bdim. F#dim. D+ || 2. Eb Bb D7

now? He, He, He! Let's at the past laugh,

G E7⁹ C6 D7 G

Ha, Ha, Ha! Who's got the last laugh now?

BY STRAUSS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Tempo di Valse Viennoise

f

p

A - way with the mu - sic of

Broad - way! _____ Be off with your Irv - ing Ber - lin! _____

Am Dm6 E7 Am

Oh, I'd give no quar - ter to Kern or Cole Por - ter and

Chords: Dm6, E7, Cm6, D7

Gersh-win keeps pound-ing on tin. How can I be

Chords: Bbm6, C9, F, Gm

civ - il when hear - ing this driv - el? It's on - ly for

Chords: Fmaj7, Gm

night club-bing sous - es. Oh, give me the free 'n' eas - y

Chords: Dm6, Bbm6, F, Fmaj7, F6, E9

Am7 Am6 C D9 C

waltz that is Vi - en - nese - y And go tell the band if

G7 C

they want a hand the waltz must be Strauss's! _____

Bb Bbm C7 Bb

Ya, ya, ya! _____ Give me

mp grazioso

Am Abm C7

oom - pah - pah! _____

f marcato

Refrain:

When I want a mel-o-dy lilt-ing through the house,

Then I want a mel-o-dy By Strauss! It

laughs! it sings! The world is in rhyme, Swing-ing to

three quar-ter time. Let the "Da-nube" flow a-long And the "Fle-der-

mp - mf a tempo

fp *a tempo*

Chords: Gm7, C9, F, Gm7, C7, C9+5, F6, Dm6, E7, Em7, A7, Am7, D7, Gm, Dm7, G7, G7-5, C7, Gm7, C9, Bbm

F Gm7 C7 C9+5 F6

maus!" Keep the wine and give me song By Strauss!

F7 Bb Db Eb F Fdim

By Jo! By Jing! "By Strauss" is the thing! So I say to

mf animato *mp calmo* 3

Gm7 C9 C7+5 F F7 D7 Gm

ha-cha-cha Her - aus! Just give me a oom-pah-pah

C7 C11 1. F Db7 C7 2. F C9 F

By Strauss. When I want a Strauss.

mf *sf*

BUT NOT FOR ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

rit.

p (*pessimistically*)

p *l. h.*

Chord symbols: Eb, Bb+, Bbm, Ab+, Eb+, Gm, A7, A+, Fm, Bb7, Eb, Cm7, Bb7, Eb, Cm7, Am7, D7.

Lyrics: Old Man Sun - shine lis - ten, you! Nev - er tell me, "Dreams come true!" Just try it And I'll start a ri - ot.

G D+ Dm C+ Eb+ Bm Db+ Am D7

Bea - trice Fair - fax, don't you dare Ev - er tell me he will care; I'm

l. h.

Em7 D7 G F# G E°

cer - tain It's the fi - nal cur - tain, I nev - er want to

Fm7 Bb7 Ab Bb7 Cm6

hear From an - y cheer - ful Pol - ly - an - nas, Who tell you

Fm7 Bb7 Cm7 Bb7 Eb Bb7

fate, Sup - plies a mate; It's all ba - na - nas! They're writ - ing
(He's knock - ing)

Refrain: *Rather slow (smoothly)*

p-mf Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

songs of love, — But not for me. A luck - y
on a door, — But not for me. He'll plan a

p-mf

F7 Bb7 Eb7

star's a - bove, — But not for me. With love to
two by four, — But not for me. I know that

Eb+ Ab Fm7 F#° Eb Cm Bb7 Eb

lead the way I've found more clouds of gray same, Than an - y
love's a game; I'm puz - zled, just the gray same, Was I the

Eb+ Fm7 Fm6 F7-5 Bb7 Eb Bb7

Rus - sian play Could guar - an - tee. I was a
moth or flame? I'm all at sea. It all be -

E♭ B♭7 Cm7 B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 F7

fool to fall — And get that way; Heigh-ho! A - las! and al -
 gan so well, — But what an end! This is the time a fell -

B♭7 E♭7 A♭+ E♭7 E♭+ A♭

so, Lack - a - day! Al - though I can't dis - miss
 er needs a friend, When ev - 'ry hap - py plot

Fm7 Cm Fm F#° E♭ G7 Cm C7+5 Fm7

The mem - 'ry of his kiss, I guess he's not
 Ends with the mar - riage knot, And there's no knot

dim.

B♭7

1. *E♭ Am6 Fm A7 B♭* 2. *E♭ B♭7 E♭ D° E♭*

for for me. He's knock - ing me. —

ISN'T IT A PITY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand features a melody with triplets and slurs, marked with a mezzo-forte (*mf*) dynamic. The left hand provides a simple harmonic accompaniment with a few notes per measure.

Am6

Dm7-5

The vocal entry begins with a piano (*p*) dynamic. The lyrics are: "Michael: Why did I wan - der, Here and there and yon - der, / Ilsa: While you were flit - ting I was bus - y knit - ting,". The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, featuring a simple harmonic line in the right hand and a more active bass line.

C

Dm9

G7

C

The vocal entry continues with the lyrics: "Wast - ing pre - cious time, For no rea - son or / hop - ing I'd sur - vive, Hop - ing you'd ar -". The piano accompaniment continues with a simple harmonic line in the right hand and a more active bass line.

F

G7

G7/F

C/E

B7

Bb7

A7

*cresc.*rhyme?
-rive —Is - n't it a pit - y? Is - n't it a crime?
All my Dres - den boy friends Were on - ly half a - live.*cresc.*

D9

Dm7-5

My jour - ney's end - ed;
Sleep - y was Her - mann,Ev - 'ry - thing is splen - did:
Fritz was like a ser - mon,

C

F#m7-5/A

B7

Em

Am

Meet - ing you to - day
Hans was such a bore!Has giv - en me a
How well you planned it!

Em7

A7

D7sus4

D7

G7

G7+5

Won - der - ful i - dea, —
I just could - n't stand itHere I stay!
An - y more!

C

Em7

F

B7+5

Em

A7

p - mf not fast, with expression

It's a fun-ny thing,

I look at you—

I get a thrill

*con calore**p - mf*

Dm

G7

C

C9/E

F

C/E

Dm7 G11

I nev-er knew,—

Is - n't it a pit - y

we nev-er met— be -

C/E

A \flat 7

G7

C

Em7

fore?

Here we are at last!

F

B7+5

Em

A7

Dm7

G7

It's like a dream!

The two of us—

A per-fect team!

C

C9/E

F

C/E

Dm7 G11

C

Dm7 G7

Is - n't it a pit - y we nev - er met be - fore?

C

Dm9

Am6

Em/B

Em

F#11

B7

Im - ag - ine all the lone - ly years we've wast - ed:
Im - ag - ine all the lone - ly years you've wast - ed:

Em

A7

G6/D

G

You, with the neigh-bors, — I, at sil - ly la - bors; What joys un -
Fish - ing for sal - mon, Los - ing at back-gam-mon. What joys un -

Am7

D7

G7

F9+11

F7

tast - ed! You, read - ing Hei - ne, I, some - where in Chin - a.
tast - ed! My nights were sour - Spent with Scho - pen - hau - er.

C

Em7

F

B7+5

p

Hap - pi - est of men I'm sure to be, —
Let's for - get the past Let's both a - gree —

p

Em A7 Dm G7

If on - ly you — will say to me, —
That I'm for you — And you're for me, —

C C9+5 Fmaj7 Em7 Dm7 G9

"It's an aw - ful pit - y, We nev - er, nev - er met be -
And it's such a pit - y, We nev - er, nev - er met be -
ten.

1 C Dm7 G7 G7+5 2 C C7+5 G7 C

fore."

mf

fore."

NICE WORK IF YOU CAN GET IT

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The melody then has a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The melody ends with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#). The tempo is Moderato. The lyrics are: "The man who on - ly lives for mak - ing mon-ey Lives a life that is - n't". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The melody then has a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The melody ends with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#). The tempo is Moderato. The lyrics are: "nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The melody then has a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The melody ends with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3.

D Fdim Em7 A7 D9

There's no guar - an - tee that time won't e - rase his name.

D9+5 D7+5 G Em7 Em6 Am7 D7

The fact is, the on - ly work that real - ly brings en - joy - ment

G G(F#bass) Em6 F#7 Bm Bm7 Bdim Em6

Is the kind that is for girl and boy meant, Fall in love you won't re - gret it,

Bm E7-9 Am9 Cm6 D7 G6 Am6

That's the best work of all if you can get it. _____

Refrain: (smoothly)

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Hold - ing hands at mid - night 'Neath a star - ry sky,

p - mf

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Strol - ling with the one girl, Sigh - ing sigh af - ter sigh,

3

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

Em C9+11 C9 Em Em7 A9

Just im-ag - ine some - one — Wait - ing at the cot - tage door,

Dm Em7 A7+5 D G F#7-5

Where two hearts be - come one — Who could ask for an - y - thing more?

B7+5 E9 A7+5 D9 G7 C9 3 A9 A7-9

Lov - ing one who loves you, And then tak - ing that vow,

p

G G6 Am7 G F7-5 E7 Am9 D11 C7

Nice Work_ If You Can Get It, And if you get it, — Won't you tell me

f

1. G Em7 Am6 C+5 2. G F+5 Eb7 D7+5 G6/9

how? how? —

mf *mf*

THE MAN I LOVE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Andantino semplice

The piano introduction is in 4/4 time, key of B-flat major. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note B-flat, followed by a half note A-flat, and then a quarter note G. The bass line consists of a series of chords: B-flat major, A-flat major, G major, and F major. The tempo is marked 'Andantino semplice'. The dynamics are marked 'mp' (mezzo-piano) and 'dim. e rall.' (diminuendo e rallentando).

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "When the mel-low moon be-gins to beam, Ev-'ry night I dream a lit-tle dream,". The tempo is marked 'Andantino semplice'. The dynamics are marked 'p' (piano) and 'molto semplice'. The key signature is B-flat major. The chords are: E-flat major, B-flat 7, E-flat major, E-flat augmented, A-flat 6, and B-flat 9.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "And of course Prince Charm-ing is the theme, The he for me. Al-". The tempo is marked 'Andantino semplice'. The dynamics are marked 'p' (piano) and 'molto semplice'. The key signature is B-flat major. The chords are: E-flat major, C7, F minor 7, B-flat 7 augmented 5, E-flat major, C augmented, F9, and B-flat 7.

E^b *B^b7* *Gm* *Cm6* *Cdim*

though I re - al - ize as well as you, It is sel - dom that a dream comes true,

B^b *F7(b9)* *B^b* *B^bdim* *A^b* *B^b7*

To me it's clear That he'll ap - pear.

dim. *poco rall.*

Refrain (slowly)

E^b *E^bm* *B^bm*

Some-day he'll come a - long, The man I love; And he'll be big and strong,

p molto semplice e dolce

C7aug5 *Fm7-5* *B^b7*

The man I love; And when he comes my way, I'll do my best to

Eb Abmaj.7 Gm Bb7 Eb
 make him stay. He'll look at me and smile,

p

Ebm Bbm C7aug5 C7
 I'll un der stand; And in a lit-tle while He'll take my hand;

Fm7-5 Bb7 Bb7(sus) Bb7(6) Eb Ebmaj.7 Ab
 And though it seems ab-surd, I know we both won't say a

Eb Adim Ab7 G7 Cm Cm7 D7 Ddim Cm
 word. — May-be I shall meet him Sun-day, may-be Mon-day, may-be

mf poco espr.

G7

Cm

Cm7

D7

Ddim

Cm

Gdim

not;

Still I'm sure to meet him one day, May - be Tues - day will be

*poco rit.*A^bB^b7E^bE^bm

my good news day.

He'll build a lit - tle home,

Just meant for two,

*dim.**p a tempo*B^bm

C7aug5

C7

Fm7-5

From which I'll nev - er roam,

Who would, would you?

And so ail else a - bove,

B^b7

Fm7

B^b7E^bA^b6

1.

E^bB^b7

2.

E^b

I'm wait - ing for the man I love.

love.

*mp**p*

Ed.

*

CLAP YO' HANDS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Dm A+5 Dm7 G

Come on, you chil-dren, gath-er a-round,

Dm7 G A7+5 Dm Bb7 Bm7-5 A+5

Gath-er a-round, you chil-dren. And we will lose that e-vil spir-it called the

Dm Bb7 A7 Dm A+5 Dm7 G

Voo - doo. — Noth-in' but trou-ble if he has found,

mf marcato

Dm7 G A7+5 Dm Bb7

If he has found you, 'chil-dren, — But you can chase the Hoo - doo

Gm7 C7 F Bm7-5

with the dance that you do. —

mf
marcato

Am E7 Am Fdim. A E7 A A7

Let me lead the way; Ju - bi - lee to - day. —

mp

Dm A+5 Dm7 G A7+5 Dm G7 C7

He'll nev - er hound you, Stamp on the ground, you chil - dren! Come on!

p

REFRAIN F C7 F

Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -

p-f

C7 F7 B \flat B \flat 7 B \flat 6 D \flat m6 C7 F

lu-yah! Ev-'ry-bod-y come a-long and join the ju-bi-lee!

F+5 F C7 F

Clap-a yo' hand! Slap-a yo' thigh! Don't you lose time, don't you

C7 F7 B \flat B \flat 7 B \flat 6 D \flat m6 C7 F

lose time, Come a-long, it's shake yo' shoes time now for you and me!

G7 C Fm F Fm C C7

On the sands of time you are on-ly a peb-ble;

Fmaj.7

Bb

Bbm

C+5

C7+5

Fm

— Re-mem-ber, trou-ble must be treat-ed just like a re-bel, —

C7

F

C7

F

Send him to the deb-ble! Clap-a yo' hand! Slap-a yo' thigh! Hal-le-lu-yah! Hal-le-

C7

F7

Bb

Bb7

C7

lu - yah! Ev-'ry bod - y come a - long and join the ju - bi -

1. F

Db7

C7

2. F

Bb

F

lee.

lee.

mf

mf

sfz

200

*

HE LOVES AND SHE LOVES

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

F#m7-5

F7

E7

pAm

Now ——— that I have found you

mf *rall.* *p a tempo*

Bell

D9

Gm7

C7

Gm7

C7

I ——— must hang a - round you, Though ——— you may re - fuse me,

Fmaj9

F6

Bbm7

Eb7

Bbm7

Eb7

You will nev - er lose me. If ——— the hu - man race is

$A\flat maj7$ $A\flat 6$ $A\flat maj7$ $A\flat 7$ C $F7-5$
 full of hap - py fac - es, It's be - cause they

$E\flat 7$ C $D\flat 7$ $G7$ C *rall. e dim.* $D7$ $G\flat 7$ $C9$
 all love That won - drous thing they call love.

colla voce

Slowly, with sentiment
 Refrain: F $C9$ $A\flat 7-5$
p - mf
 He loves and she loves and they love, So

p - mf

$D+$ $D7$ $G\flat 7$ $G\flat 7-5$ C $C7$ F $D\flat 7$
 why can't you love and I love, too?

scherzando

Gm7 C7 F C9 Am7-5

Birds love and bees love and whis - per - ing

D+ D7 Gm7 Gm7-5 C C7 F Bm7-5 Bb7

trees love, And that's what we both should do.

Am7 Abm6 Gm7 C7 F7 C7 F9

Oh, I al - ways knew, some day

Bb6 F7 Bb Bb6 D7

you'd come a - long; We'll make a

Am7-5 D7 Gm Gm7 C7 Gm7 *rit.* C7

two - some that just can't go wrong, hear me:

rit.

F *a tempo* C9 Am7-5

He loves and she loves and they love, So

a tempo

D+ D7 Gm7 Gm7-5 C C7

{ won't why you can't love you me love as and I love love,

1. F G9-5 F7 Bb Gm7 C C7 2. F G9-5 F

you. too?

I'VE GOT A CRUSH ON YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto giocoso (gaily)

mf

He: How
She: How

B \flat

glad the man - y mil - lions of An - na - belles and Lill - ians would be
glad a mil - lion lad - dies from mill - ion - aires to cad - dies would be

F7 B \flat Fdim F7 B \flat

to cap - ture me! But you had such per - sist - ence, you

D A7 D

wore down my re-sist-ance: I fell, _____ and it was swell. _____

Cm7 F7(6) B \flat B \flat dim Cm7 F7 B \flat 6 Cm7 F7

She: You're my big and brave and hand-some Ro-me-o. How I

B \flat Bmaj7 B \flat 6 C7(6) F7 B \flat

won you I shall nev-er, nev-er know. He: It's not that you're at-trac-tive, But

Gm7 C7 F9 Cm7-5 F7

ch my heart grew ac-tive when you _____ came in-to view. _____

Refrain Bbmaj.7 Bbdim Cm7 F7

He: I've got a crush on you, — Sweet - ie Pie. —
 She: I've got a crush on you, — Sweet - ie Pie. —

mp

Bbmaj.7 Bbdim Cm7 F7 Bb Bbmaj.7

All the day and night-time hear me sigh. — I nev - er had —
 All the day and night-time hear me sigh. — This is - n't just —

mf

Gm7 C9 C7 Gm7 C9 C7

— the least no - tion — that I could fall with — so much e -
 — a flir - ta - tion: — We're proving that there's — pre - des - ti -

F9

Bbmaj.7

Bbdim

Cm7

mo - tion. -
na - tion. -Could you coo, -
I could coo, -Could you care -
I could care -*mp*

F7

Bbmaj.7

Bbdim

Cm7

Daug.5(b9) D7

for a cun-ning cot - tage
for that cun-ning cot - tagewe could share? - The
we could share. - Your

Gm7

C7

Bbmaj.7

Bb

C9

C#dim C9

world will par - don my
mush I nev - er shallmush,
shush,'Cause I've got a crush, my ba-
'Cause I've got a crush, my ba-*sf**mf*

F#m7 F7

1. Bb

Em7-5

Cm7 F7

12. Bb

Em7-5

F7 Bb

- by, on
- by, on

you. I've got a

you.

*mf**fz*

LOVE IS SWEEPING THE COUNTRY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

G° $Bb7$ G° $Bb7$ C°

Why are peo - ple gay All the night and day, Feel - ing as they

Eb $F9$ $Fm7$ $Bb7$ $Ebmaj7$

nev - er felt be - fore? What is the thing That makes them sing? —

E_b6 G° $Bb7$ G° $Bb7$
 Rich man, poor man, thief, Doc - tor, law - yer, chief,

C° E_b $B9$
 Feel a feel - ing that they can't ig - nore; It plays a

E $F7$
 part In ev - 'ry heart, And ev - 'ry

mf

$Fm7$ $Bb7$ $Fm7$ $Bb7$
 heart is shout - ing "En - core!"

Refrain:

Eb Bb^o
 Love is sweep - ing the coun - try, Waves are hug -
 Bb⁹ Bb^o Bb⁹ Bb⁷ Bb^o C^o D^o Bb^o Cm6 D^o Bb^o
 ging the shore, All the sex - es From Maine to Tex -
 Cm6 F7-5 Eb C^o Ab Bb⁹
 as Have nev - er known such love be - fore.
 Eb Eb⁹ Eb⁷ Ab
 See them bill - ing and coo - ing, Like the bird -
 sfz sfz

ies a - bove, _____ Each girl and boy a - like,

Chord symbols: $A\flat+$, $F9$, $A\flat m$, $E\flat$, $G7$

Shar - ing joy a - like, Feels that pas - sion - 'll Soon be na -

Chord symbols: $C7$, $F7$, $B\flat7$, $E\flat$, $G7$, $C7$, $F7$

tion - al. Love is sweep - ing the coun - try, _____ There

Chord symbols: $B\flat7$, $E\flat$, $A\flat+$, $F9$

nev - er was so much love. _____ love. _____

Chord symbols: $A\flat m$, $B\flat7+5$, $E\flat$, $E\flat$, $E9$, $E\flat$

MY ONE AND ONLY (What Am I Gonna Do)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *fit.*

F *p* Bb7 F Bb7

He: To show af - fec - tion in your di - rec - tion,
She: It's time you woke up, it's time you spoke up,

p a tempo

F Dm7 Gm9 C7 F C7 F C9

you know I'm fit and a - ble.
my praise you've nev - er chant - ed.

F Bb7 F Bm7-5 E7

I more than mere - ly love you sin - cere - ly,
Though we're not strang - ers, you see the dan - gers

Am C C+ Am Em7 Am F#o7

my cards are on the ta - ble.
of tak - ing me for grant - ed.

C7 F F+ Dm F#o7

There must be lots of oth - er men you hyp - no - tize.
And if you cared you should have told me long a - go;

C7 F Gbmaj7 G7 F7

All of a sud - den I've be - gun to re - al - ize as fol - lows:
dear, oth - er - wise, how in the world was I to know? Oh, lis - ten:

rall.

Refrain: Cm7-5 F7 Cm7-5 F7

p-mf a tempo

He: My one and on - ly, what am I gon - na do if you turn me down, -

p-mf a tempo

Cm7-5 Eb7 F7 Bb6 Bb Bbm

When I'm so cra - zy o - ver you?

espressivo *mf*

Cm7-5 F Cm7-5 F

I'd be so lone - ly, where am I gon - na go if you turn me down? _

p *mf*

Cm7-5 Eb7 F7 Bb6 F Bb F7

Why black - en all my skies of blue? I tell you

espressivo

Bb mf Bbmaj7 Bb7sus4 Eb7

I'm not ask - ing an - y mir - a - cle; it can be done! It

mf

Ebm

Bb

Bbmaj7

Bb7sus4

can be done! — I know a cler - gy - man who will grow lyr - i - cal

Eb7

Gb9

F7

Cm7-5

p

F

and make us one, and make us one. So my one and on - ly, there

Cm7-5₃

F

Cm7-5

Eb7

F7

is - n't a rea - son why you should turn me down — when I'm so cra - zy o - ver

1.

2.

Bb

Bo

F7

Bb

Ebm

Bb

you! you!

PRELUDE I

By
GEORGE GERSHWIN

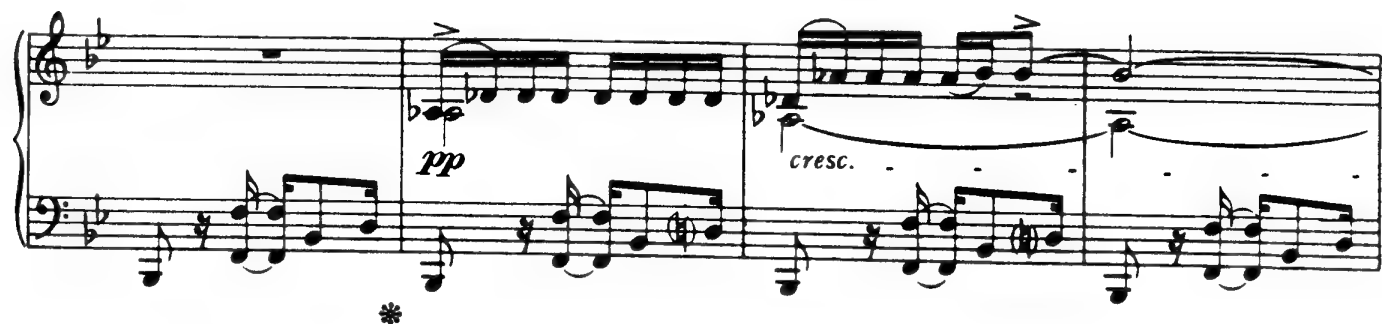
Allegro ben ritmato e deciso (M.M. ♩=100)

The first system of musical notation for 'Prelude I' by George Gershwin. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first measure is marked *f con licenza*. The second measure is a whole rest in the bass and a dotted half note in the treble. The third measure is marked *ff* and *a tempo*, with a 'col 8va' instruction. The fourth measure continues the *ff* and *a tempo* markings. The system ends with a double bar line.

The second system of musical notation for 'Prelude I' by George Gershwin. It continues the grand staff from the first system. The key signature remains two flats. The system contains four measures, with various rhythmic patterns and dynamics. The system ends with a double bar line.

The third system of musical notation for 'Prelude I' by George Gershwin. It continues the grand staff from the second system. The key signature remains two flats. The system contains four measures, with various rhythmic patterns and dynamics. The system ends with a double bar line.

The fourth system of musical notation for 'Prelude I' by George Gershwin. It continues the grand staff from the third system. The key signature remains two flats. The system contains four measures, with various rhythmic patterns and dynamics. The system ends with a double bar line. The word *decresc.* is written above the final measure.



First system of musical notation. The treble clef staff begins with a whole rest, followed by a series of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). An asterisk (*) is placed below the bass staff.



Second system of musical notation. The treble clef staff features triplet eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).



Third system of musical notation. The treble clef staff has a half note followed by eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *decresc.* (decrescendo) and *p* (piano). An asterisk (*) is placed below the bass staff.



Fourth system of musical notation. The treble clef staff features triplet eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).



Fifth system of musical notation. The treble clef staff has a half note followed by eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).



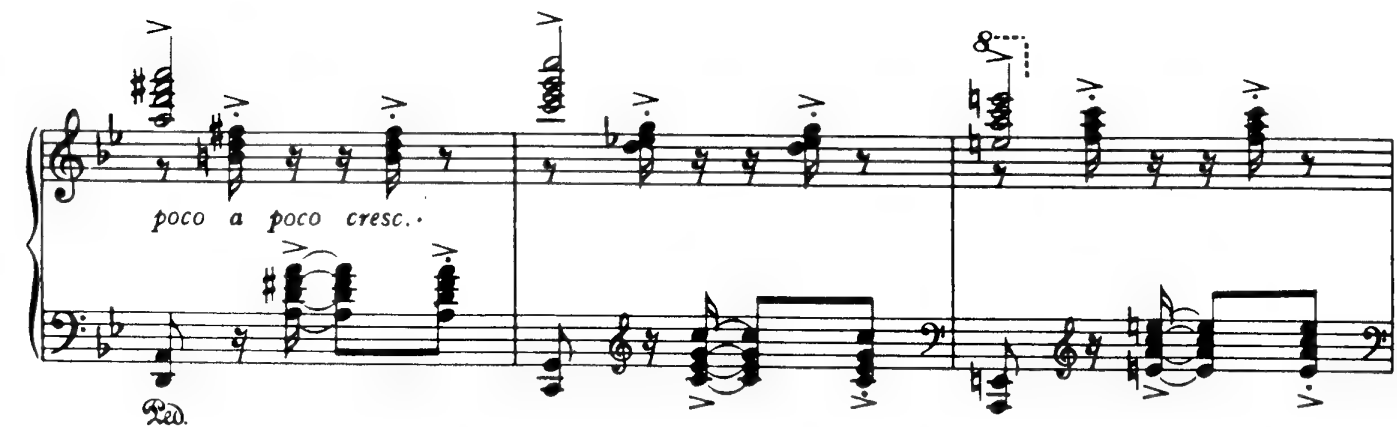
First system of musical notation. The right hand plays a continuous eighth-note pattern in the treble clef. The left hand plays a bass line with chords and single notes in the bass clef. Dynamics include *f* (forte) and *p* (piano).



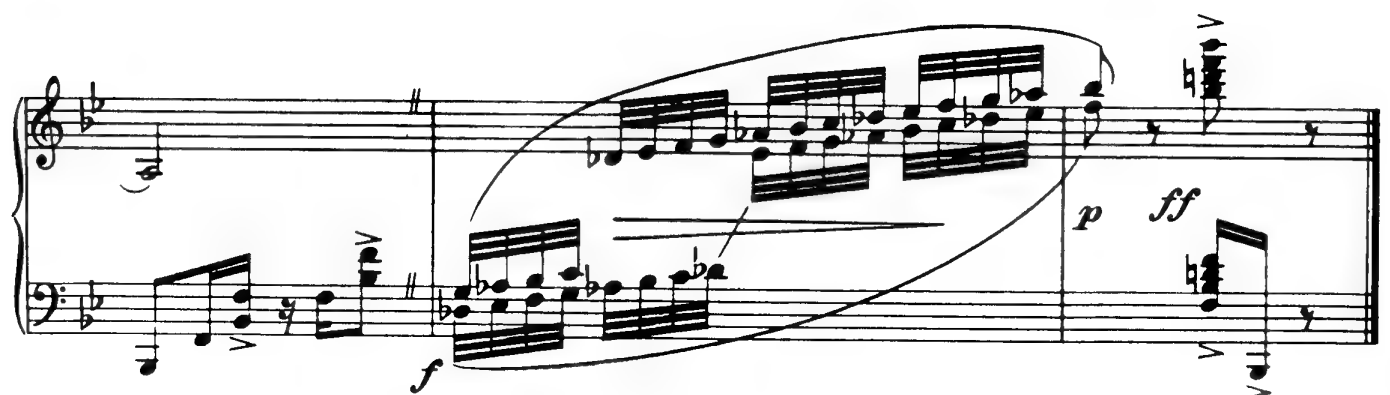
Second system of musical notation. The right hand continues the eighth-note pattern. The left hand features more complex chordal textures. Dynamics include *f* (forte) and *p* (piano).



Third system of musical notation. The right hand has a more active melody with slurs and accents. The left hand plays dense chords. Dynamics include *f* (forte).



Fourth system of musical notation. The right hand features a series of chords with a *poco a poco cresc.* (poco a poco crescendo) instruction. The left hand continues with a bass line. Dynamics include *f* (forte) and *p* (piano). A *Red.* (Reduction) marking is present at the bottom left.



PRELUDE II

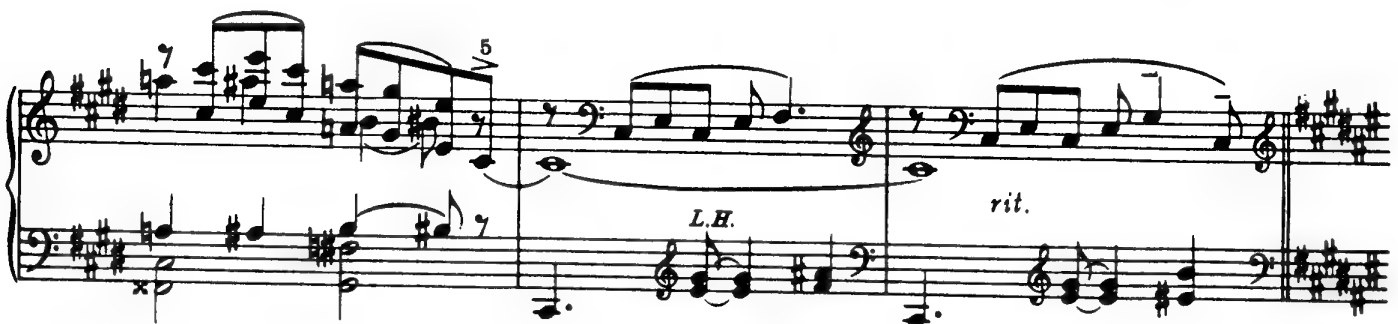
By
GEORGE GERSHWIN

Andante con moto e poco rubato (M.M. ♩ = 88)



*Tw. * Tw. * Tw. * Tw. * simile*





* Optional Version: Reverse Hands
a tempo



First system of a musical score in G major (one sharp). The right hand features a melodic line with a half note G4, a quarter note A4, and a half note B4, followed by a quarter rest and a half note G4. The left hand plays a continuous eighth-note accompaniment. A dynamic marking of *pp rit.* is present.

Tempo I

Second system of the musical score. The right hand continues the melodic line. The left hand accompaniment is marked *p legato*.

Third system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment continues.

Fourth system of the musical score. The right hand has a triplet of eighth notes. The left hand accompaniment is marked *f*. A dynamic marking of *p subito* appears at the end of the system.

Fifth system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment is marked *L.H.* and *dim.*. A dynamic marking of *L.H.* appears at the end of the system.

PRELUDE III

By
GEORGE GERSHWIN

Allegro ben ritmato e deciso (M.M. ♩-116)

First system of musical notation (measures 1-4). The right hand (R.H.) is marked *f* and features a triplet of eighth notes. The left hand provides a steady eighth-note accompaniment. The tempo is *Allegro ben ritmato e deciso* (M.M. ♩-116). The system concludes with a *meno* marking.

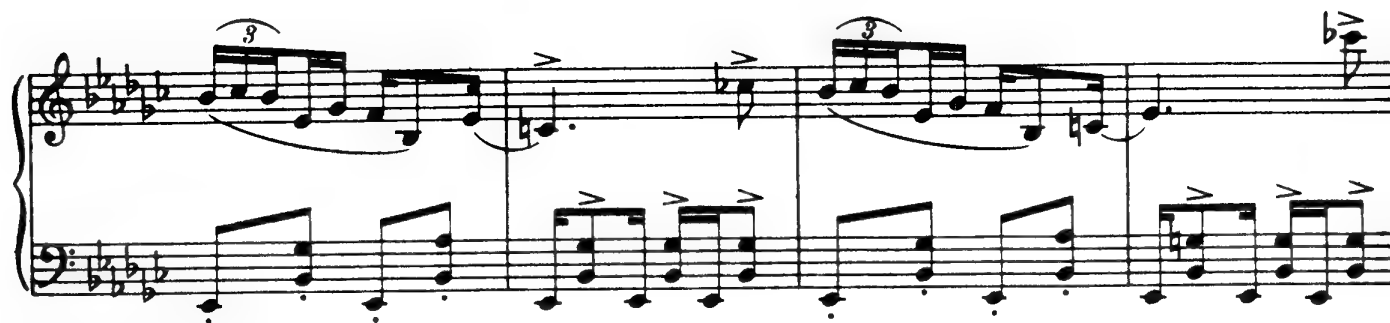
Second system of musical notation (measures 5-8). The right hand features a triplet of eighth notes. The left hand continues with eighth-note accompaniment. The dynamic is marked *mf* and the tempo is *a tempo*.

Third system of musical notation (measures 9-12). The right hand features a triplet of eighth notes. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation (measures 13-16). The right hand features a triplet of eighth notes. The left hand continues with eighth-note accompaniment.



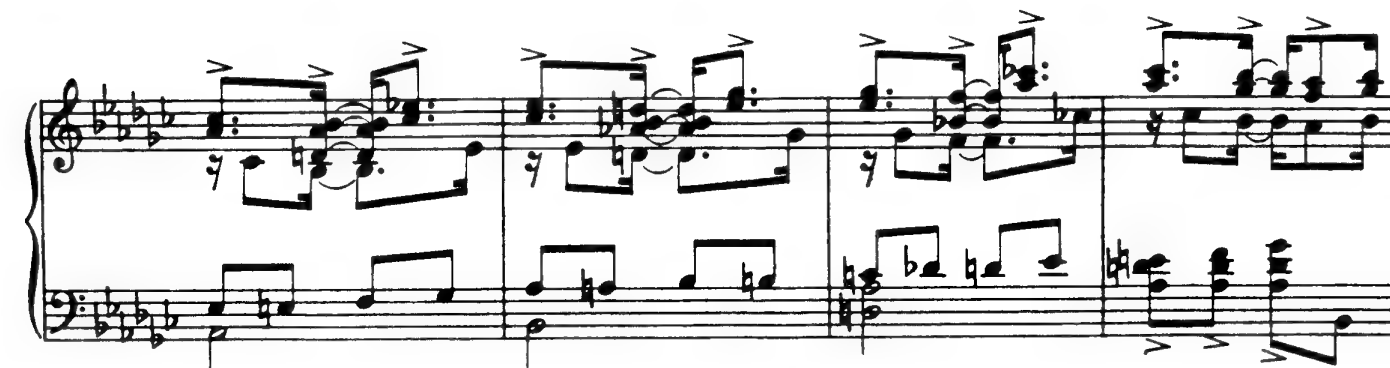
First system of musical notation. The right hand (R.H.) features a complex melodic line with triplets and a final flourish marked with a 7. The left hand (L.H.) provides a steady accompaniment with eighth notes. The key signature has three flats, and the time signature is 4/4.



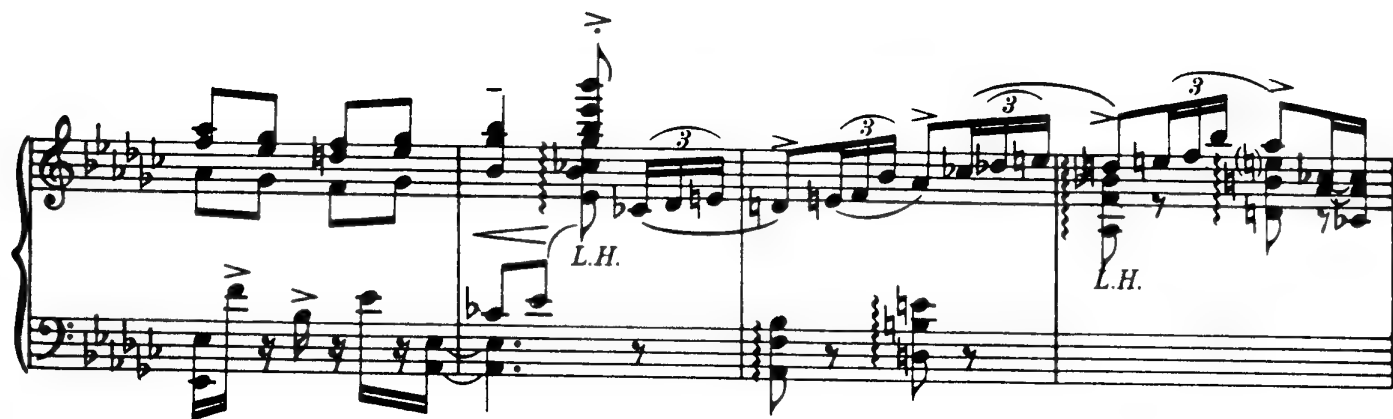
Second system of musical notation. The right hand continues with a melodic line featuring triplets. The left hand maintains a rhythmic accompaniment with eighth notes. The key signature remains three flats, and the time signature is 4/4.



Third system of musical notation. The right hand includes a triplet and a measure marked *ten.* (tenuto). The left hand features a piano (*p*) dynamic marking and a series of eighth notes. The key signature is three flats, and the time signature is 4/4.



Fourth system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment with eighth notes. The key signature is three flats, and the time signature is 4/4.



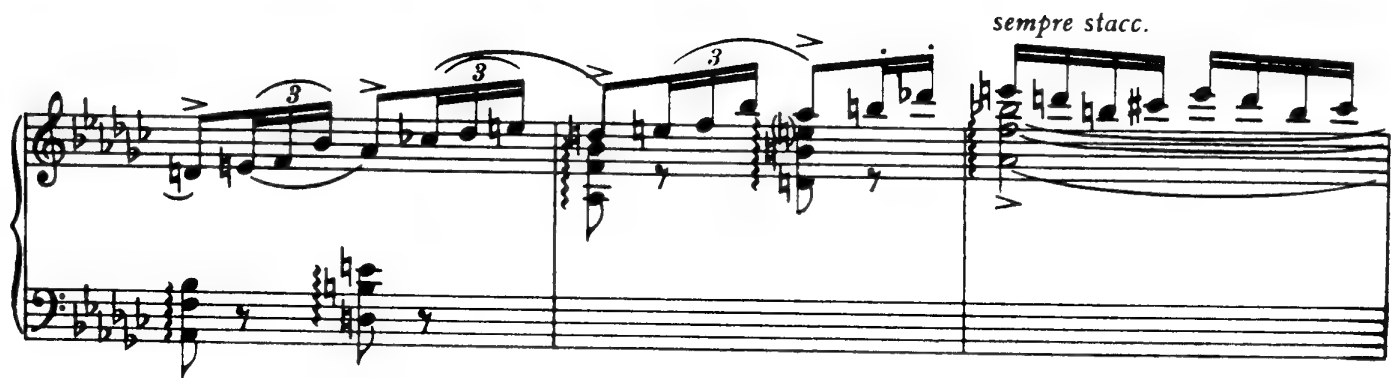
First system of musical notation. The right hand (R.H.) features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand (L.H.) provides a bass line with chords and single notes. The key signature has three flats, and the time signature is 4/4. The system concludes with a double bar line.



Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand maintains a steady bass line. The system concludes with a double bar line.



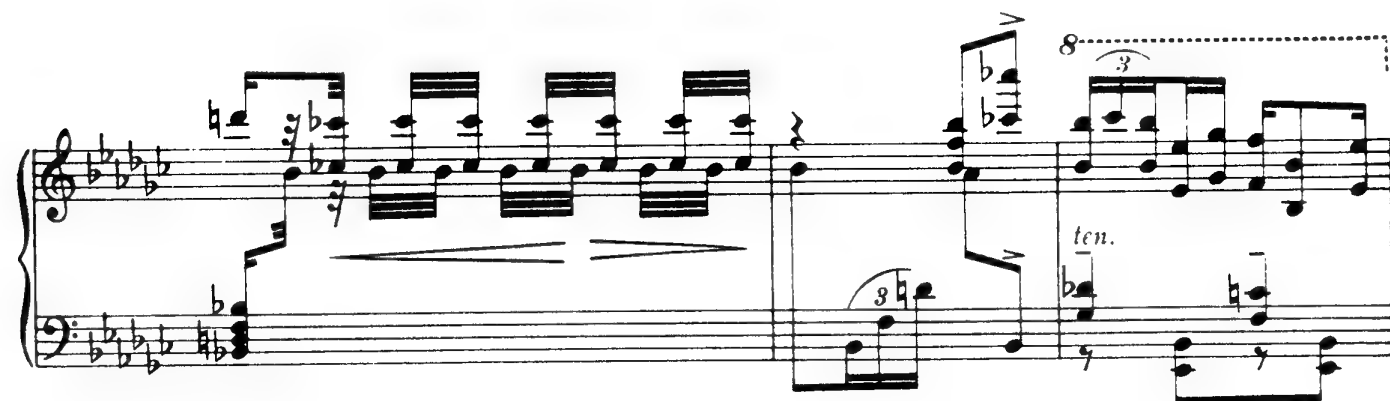
Third system of musical notation. The right hand features a series of slurs and accents. The left hand continues with a bass line. The system concludes with a double bar line.



Fourth system of musical notation. The right hand includes triplets and a section marked *sempre stacc.* (sempre staccato). The left hand continues with a bass line. The system concludes with a double bar line.



First system of musical notation. The right hand (RH) features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and a final triplet marked with a '3'. The left hand (LH) provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The RH continues with intricate patterns, including a triplet marked '3' and an eighth-note group marked '8'. The LH includes a triplet marked '3' and a section labeled 'ten.' (tension) with a crescendo hairpin.



Third system of musical notation. This system is divided into two measures. The first measure is labeled 'R.H.' and 'L.H.' with a '7' indicating a specific fingering. The second measure features a triplet marked '3' in the RH and an eighth-note group marked '8'.



Fourth system of musical notation. The first measure is labeled 'R.H.' and 'L.H.' with a '7'. The second measure features a triplet marked '3' in the RH and an eighth-note group marked '8'. The system concludes with a final measure where the RH has a triplet marked '3' and the LH has a triplet marked '3', with a '6' written above the RH staff.

SWANEE

Words by
IRVING CAESAR

Music by
GEORGE GERSHWIN

Moderato



Fm Bbm Fm Gm7 C7 Fm G7 Bbm7

I've been a - way from you a long time — I nev-er thought I'd miss you

mf mf

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note F4, followed by a half note Bbm4, and then a half note Fm4. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics include mezzo-forte (mf).

Fm Bbm Fm Bbm Fm C7 Fm

so — Some-how I feel Your love was real, Near you

sfz

The second line continues the vocal melody and piano accompaniment. The vocal line includes a half note Fm4, a half note Bbm4, and a half note Fm4. The piano accompaniment features a more active melody in the right hand. Dynamics include sfz (sforzando).

C C7 Fm Bbm Fm

I long to be, — The birds are sing-ing, It is song - time, —

mf

The third line concludes the vocal melody and piano accompaniment. The vocal line starts with a half note C4, followed by a half note C7, and then a half note Fm4. The piano accompaniment provides a final harmonic setting. Dynamics include mezzo-forte (mf).

Gm7 C7 Fm G7 Bbm7 Fm Bb

The ban-jos strum-min' soft and low, I know that

mf

Fm Bb Fm C7 Fm C7 Fm Fm7 G7 Dbm6

you Yearn for me too; Swan-ee You're call-ing me.

sfz

REFRAIN

F F+ Bb Gm7 C9 F Gm7

Swan - ee How I love you, How I love you My dear old Swan-ee;

mp mf

F C F C7 F Db7 C9 Gm D7 Db7 C9

I'd give the world to be A-mong the folks in

F C9 Am E C7 F F+ Bb

D-I-X-I - E-ven now my Mam - my's Wait-ing for me, Pray-ing for me Down

Gm7 C9 F Gm7 F C F C7 F F+ Bb F+ Gm F#dim C7 Dm C Bb

by the Swan-ee, — The folks up north will see me no more — When I go to the

Am C7 F 1. Bdim C7 Cdim C7 C9+ 2. To Trio spoken D7 B7 F

Swan-ee shore. — — (I'll be hap-py I'll be hap-py)

TRIO C7 F C7

Swan-ee — Swan-ee — I am com-ing back to

Bb F C7 F

Swan-ee — Mam-my — Mam-my —

F F7 G9 C7 1. F Bbdim C7 2. F D7 B7 F

I love the old folks at home. home. —

WHO CARES?

(SO LONG AS YOU CARE FOR ME)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato *Brightly*

The piano introduction is in 4/4 time, marked 'Moderato Brightly'. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth-note chords and a melodic line, while the left hand provides a steady bass line. A 'poco cresc.' (poco crescendo) marking is placed over the first four measures. The introduction concludes with a final chord and a fermata.

The first system of the song features the vocal melody and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics 'Let it rain and thun-der! Let a mil-lion'. The piano accompaniment consists of chords and a bass line. Chord symbols above the vocal line are *p* C9, C, C9, C, Ab7, and Db. The piano part includes a *p* dynamic marking.

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'firms go un-der! I am not con-cerned with'. The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are Dm, G7, Am7, Dm, Am7, Dm, C9, C, C9, C, and Ab7. The piano part includes a *p* dynamic marking.

Db Dm G7 Am7 Dm Am7 B7 Em
 Stocks and bonds that I've been burned with. I love you and

Am Em Am G
 you love me And that's how it will al-ways be, And noth-ing else can

Am7 D7 F G7 F, G7 C9 C C9 C Ab7 D7-5
 ev-er mean a thing. Who cares what the pub-lic

G Bbm Cm G C9 C C9 C Ab7 D7-5 G G7 *poco rall.* Em G7
 chat-ters? Love's the on-ly thing that mat-ters. Who

Refrain $c7$ *(in a lilting manner)*

p-mf

cares If the sky cares to

p-mf
melody well pronounced

F+5 A7 Fm Fm

fall in the sea? Who Who

C Dm Em C \flat 7 Dm7 Em G7

cares What banks fail in Yon kers?
cares How his to ry rates me?

C G7 Am7 E7 Am A \flat 7 D+5 G7

Long as you've got a kiss that con - quers,
Long as your kiss in - tox - i - cates me!

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems. The first system contains the first two lines of the vocal melody. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. Chord symbols are placed above the vocal line. The piano part provides harmonic support with chords and melodic lines. The lyrics are written below the vocal line.

mp ^{C7} Why should I care? Life is

mp *ben cantando*

^{G+5} ^{C+5} ^{E7}

^{Am} one long — ju - bi - lee, ^{D7} So long as I care —

^{Ab7} *mf* ^C

mf

^{C°7} ^{Dm7} ^{Em} ^{A7} ^{Dm} ^{G7} 2nd time optional

for you — And you care — for

1 ^C me. ^{G7} Who ^C me.

2

OF THEE I SING

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Assai moderato

The piano introduction is in 4/4 time, marked 'Assai moderato'. It features a melody in the right hand and a supporting bass line in the left hand, both in the key of B-flat major. The melody consists of eighth and quarter notes, while the bass line uses a mix of eighth, quarter, and half notes.

tranne (smoothly) $E\flat$ $B\flat 7$ $sus. 4$ $E\flat$ Fm $E\flat$ $B\flat 7$ $sus. 4$ $E\flat$

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

p tranquillo a tempo

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "From the Is - land of Man - hat - tan to the Coast of Gold, From North to".

$B\flat 7$ $sus. 4$ $B\flat 7$ $E\flat ma. 7$ $A\flat$ $B\flat 7$ $E\flat ma. 7$ $D 7$

South, From East to West, You are the love I love the best.

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a more complex accompaniment with chords and moving lines in both hands. The lyrics are: "South, From East to West, You are the love I love the best."

G Am7 G Am7 G D7 sus.4

mp

You're the dream girl of the sweet - est sto - ry ev - er

G D7 sus.4 D7 Gma.7

told, A dream I've sought, Both night and day For years through

C7 sus.4 C7 F B7

all the U. S. A. The star I've hitched my wag - on

Em Am7 D7 Dm G7

to Is ver - y ob - vi - ous - ly you.

poco rit

Refrain ^C *slowly and with expression* ^{C7+5} ^F ^{Dm} ^{G7}

Of thee I sing, ba - by,

^C ^{Cma.7} ^{C7} ^{Dm} ^{Fm}

Sum-mer, Au-tumn, Win-ter, Spring, ba - by,

^C ^{Caug5} ^{Am} ^{Am7} ^{D7} ^G

You're my sil-ver lin-ing, You're my sky of blue;

^{Em} ^{Cm} ^G ^{D7} ^G ^{Bbm} ^{D7} ^{G7}

There's a love light shin-ing, Just be-cause of you.

C C7+5 F Dm G7 C

mp Of thee I sing, ba-by, You have got that

mp

C7+5 Dm *poco a poco cresc.* E7 Am E7 Am Edim Dm Edim7 Dm

cer-tain thing, ba-by! Shin-ing star and in-spi-ra-tion

poco a poco cresc.

mf Am E7 Am Edim7 Dm Edim7 Dm Cdim7 C Am7 Dm G7

Worth-y of a might-y na-tion Of thee I

mf *più f ed espr.* *pesante*

1. C 2. C

sing. sing.

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *un poco rit.*

G *p* Em7 Am7 D7 D9 G Em7 G

He: As a tot, when I trot - ted in lit - tle vel - vet pant ies, _____
She: 'Neath the stars at ba - zaars of - ten I've had to ca - ress men, _____

pa tempo

E9 C#7 F#7+5 F#7-9 Bm C#m7-5 Bm E7

I was kissed by my sis - ters, my cous - ins and my aunt - ies. _____
Five or ten dol - lars then I'd col - lect from all those yes - men. _____

Am Am7 B7 E7 Am Dm6 Am

Sad to tell, it was Hell, an in - fer - no worse than Dan - te's. _____
Don't be sad, I must add that they meant no more than chess - men. _____

A7 *mf* Em7 A7 Am D7

So, my dear, I swore, — "Nev - er, nev - er - more!" —
 Dar - ling, can't you see — 't'was for char - i - ty. —

G *p* Em7 Am7 D7 G Em7 G

On my list I in - sist - ed that kiss - ing must be crossed out. —
 Though these lips have made slips, it was nev - er real - ly se - rious. —

Bm *mf* E9 C#7 F#7-5 F#7-9 Bm Bm7 B07

Now I find I was blind, and oh la - dy, how I've lost out! —
 Who'd a'thought I'd be brought to a state that's so de - li - rious? —

Refrain: D7 *p-mf* D07 Bb D7 D7+5 G7 C7 Cm7

i could cry — salt - y tears; — Where have I been all these years? —
 I could cry — salt - y tears; — Where have I been all these years? —

G G^o Am7 D7 G7 C D7

Lit - tle wow, — tell me now — how long has this been go - ing on? —
 Lis - ten you — tell me do — how long has this been go - ing on? —

G *p* D7 D^o7 B^b D7 D7+5 G7

— — — — —
 There were chills — up my spine, — and some thrills I
 What a kick! — How I buzz! — Boy, you click as

C7 Cm7 G G^o Am7 D7 G7

can't de - fine. — Lis - ten sweet, — I re - peat: — How
 no one does! — Hear me sweet, — I re - peat: — How

C D7 G Gm G^o7 G7 C *mf* F7 C F7

long has this been go-ing on? — Oh, I feel that I could melt; —
 long has this been go-ing on? — Dear, when in your arms I creep, —

Cmaj7 F7 Cmaj7 Em6 Bm Em6 Bm Em6

in - to Heav-en I'm hurled!
that di - vine ren - dez - vous, I don't know how Co - lum - bus felt, —
wake me, if I'm a - sleep, —

Bm Em6 Dm Bb+ D7 D°7 Bb

find - ing an - oth - er world!
let me dream that it's true. Kiss me once, — then once more —
Kiss me twice, — then once more —

D7 D7+5 G7 C7 Cm7 G G° Am7 D7 G7

what a dunce I was be - fore. — What a break! — For Heav-en's sake! — How
that makes thrice, let's make it four! — What a break! — For Heav-en's sake! — How

C D7 1. G G° 2. C C6 G

long has this been go - ing on? —
long has this been go - ing on? —

MAYBE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a series of chords in the right hand and a single note in the left hand. The first measure is marked *f espressivo*. The second measure features a crescendo hairpin. The third measure is marked *mf dim.* and the fourth measure is marked *un poco rit*. The introduction concludes with a final chord in the right hand and a single note in the left hand.

F Gm7 C9 F
Though to - day is a blue day Still to - mor - row is

p a tempo.

C9 F Gm7 C9
near, And per - haps with the new day

F Am7-5 D7-9 Gm

Cares will all dis - ap - pear. Though hap - pi -

C9 F Fmaj7 Dm7

ness is late, And we must wait, There's no need to be

G9 G7-5 C7

ner - vous, There are dreams at your ser - vice.

poco rit

Refrain F Gm7 C7 Gm7 C7

Soon or late, — may - be, —

a tempo pcon calore *L. H.* *L. H.*

F F7 D Gm C7 Cm7 Gm C7

If you wait, may - be,

F Bm7-5 E7

Some kind fate, may - be,

Am Bm7-5 E7 Am7 D7-9

Will help you dis - cov - er Where to find

p molto gentile

Gm7 C7 F

your lov - er. You will hear

Gm7 C7 Gm7 C7 F F7 D

You - hoo, He'll be near

Gm C7 Cm7 Gm C7 F F7

you - hoo. Par - a - dise will o - pen its gate—

mf *molto cresc.*

Bb G7 F F° C7

May - be soon, May - be

p

1. F Gm7 C7 2. F Db7 F

late. late.

mf *poco smorzando*

BIDIN' MY TIME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *mf* and *mp*. The left hand is marked *L.H.*

Gracefully *E♭* Cmin. Fmin.7 B♭7 E♭ E♭7 Fmin.7 B♭7

Some fel - lers love to "Tip - Toe Through the Tu - lips;"

The vocal line is in E-flat major. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Dynamics include *p*.

E♭ Cmin. Fmin.7 E♭ Fmin.7 F7 Fmin.7add F B♭9 A♭min.

Some fel - lers go on "Sing - ing In The Rain;"

The vocal line continues the melody. The piano accompaniment includes a more active right hand with some triplets. Dynamics include *p*.

E♭ Cmin. Fmin.7 B♭7 E♭ E♭7 D7

Some fel - lers keep on "Paint - in' Skies With Sun - Shine;"

The vocal line concludes the phrase. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *p*.

Gmin. Gmin. add E D7 with G D7 G Bb7

Some fel-lers must go "Swing-in' Down The Lane." But

Refrain *p-mf* Eb Ab Fmin.7 Bb7 Eb Ab

I'm Bid-in' My Time; 'Cause that's the kind-a guy
I'm Bid-in' My Time; 'Cause that's the kind-a guy

Fmin.7 Bb7 Eb C7 Fmin.7 Abmin add F

I'm, While oth-er folks grow diz-zy I keep bus-y
I'm, Be-gin-nin' on a Mon-day Right through Sun-day,

Eb Bb7 Eb *mp* G7 C G7 C

Bid-in' My Time. Next year, next year,
Bid-in' My Time. Give me, give me

G7 F C *mf* B \flat 7 E \flat B \flat 7 E \flat

Some-thin's bound to hap - pen; - This year, this year,
Glass that's full of tink - le, - Let me, let me

C min.7 open E \flat min. add C F7 B \flat 7 with E \flat B \flat 7 *p* E \flat A \flat

I'll just keep on nap - pin', And Bid - in' My
Dream like Rip Van Wink - le. - He Bid - ed His

F min.7 B \flat 7 E \flat A \flat F min.7 B \flat 7 E \flat C7

time _____ 'Cause that's the kind-a guy I'm. There's no re - gret-tin'
time. _____ And like that Wink-le guy I'm - Chas - in' 'way flies,

mf F min.7 A \flat min. add F E \flat B \flat 7 1. E \flat B \flat 7 2. E \flat

When I'm set - tin' Bid - in' My Time. Time.
How the day flies, Bid - in' My

OH, LADY BE GOOD!

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto grazioso

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a melodic line in the treble clef, marked *mf* (mezzo-forte). The left hand starts with a bass clef and a 4/4 time signature, playing a simple harmonic accompaniment. The introduction concludes with a *sostenuto* (sustained) section and a *rit.* (ritardando) marking.

Em *p (calmly)* F#m7 B7 Em Am Em F#m7-5 B7 Em6

Lis - ten to my tale of woe, It's ter - ri - bly sad, but true.
Au - burn and bru - nette and blonde, I love 'em all, tall or small.

The first system of the song features a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is *Allegretto grazioso*. The piano accompaniment includes dynamic markings *p* (piano) and *mf* (mezzo-forte).

G Am7 D7 G Cmaj7 C G Am7 D7 G6

All dressed up, no place to go, Each ev - 'ning I'm aw - f'ly blue.
But some - how they don't grow fond, They stag - ger but nev - er fall.

The second system of the song continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings *p* (piano) and *mf* (mezzo-forte).

D7 *pp* G D7 G F#m7 B7

I must win some and win - some miss; Can't go on like this.
Win - ter's gone, and now it's Spring! Love! where is thy sting?

The third system of the song concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte).

E F#m7 B7 E A E F#7 B7 E D7

I could blos - som out I know, With some - bod - y just like you, so,
If some - bod - y won't re - spond, I'm go - ing to end it all, so,

p *mf* *rit.*

Refrain: G D7 G C7 *p - mf slow and gracefully* G G#° D7

Oh, sweet and love - ly la - dy, be good! — Oh la - dy, be good —
Oh, sweet and love - ly la - dy, be good! — Oh la - dy, be good —

p - mf

G D7 G C7

to me! — I am so aw - fly
to me! — I am so aw - fly

G G#° D7 G

mis - un - der - stood, — So la - dy, be good to me. —
mis - un - der - stood, — So la - dy, be good to me. —

G7 C D7 C G D7

Oh, please have some pit - y,
This is tu - lip weath - er

mf molto espress.

Em B+ Em A7 Am7 D7 Em Am7 A7-5 G D7 G

I'm all a - lone in this big cit - y. I tell you I'm just a
So let's put two and two to - geth - er. I tell you I'm just a

p

C7 G G#° D7

lone - some babe in the wood, So la - dy, be good to
lone - some babe in the wood, So la - dy, be good to

1. G D7 Am7 D7 2. G C7 G

me! me!

SWEET AND LOW-DOWN

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Gm

Gm7

Eb7

D7

Gm
p

There's a cab - a - ret in

A7

F#07

Gm

this cit - y I can rec - om - mend to you;

A7

F#07

Peps you up like e - lec - tric - i - ty When the band is blow - ing

G

Cm
mf

F7

Bb7

Eb6

"blue." They play noth - ing clas - sic, oh no! down there;

Am7-5 *dim.* D7 Gm7 D9 Gm

They crave noth - ing else but the low down there If you need a ton - ic,

dim. *p*

Cm A7 D7 *rit.* C Fm11 D7

And the need is chron - ic; If you're in a cri - sis, My ad - vice is:

molto cresc. *rit.*

Refrain: G *p-f a tempo* *cresc.*

Grab a cab and go down To where the band is play - ing; Where

p-f a tempo *cresc.*

G#°7 D Eb E

milk and hon - ey flow down, Where ev - 'ry-one is say - ing, "Blow _____

mf

Dm7 D7+5 G6 Eb7 G
p
 — that Sweet and Low-Down!" (tu - tu! —) Bus - y as a bea-ver, You'll

dance un - til you tot - ter; You're sure to get the fe - ver For

G#°7 D Eb E Dm7 *mf* D7+5 G6
 noth - ing could be hot - ter, Oh, — that Sweet and Low - Down! —

B7
mp
 — Phi - los - o - pher or dea - con, You sim - ply have to weak - en.

E9sus4 E7 E9sus4 E7 E7sus4 (+9) A9 E7sus4 (+9) A9 Am9 D9
Spoken:

Hear those shuf - fling feet! — You can't keep your seat! — Professor!

mf

Am9 C9 G
p

Start your beat! — Come a-long! Get in it! You'll love the syn - co - pa - tion! The

p

G#°7 D Eb E Dm7 Am7 D7

min - ute they be - gin it, You're shout - ing to the na - tion: "Blow — that Sweet and

1. G Em Bm Am9 D 2. G Eb9 G

Low - Down!" — Low - Down!" —

sf

LET'S CALL THE WHOLE THING OFF

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto

mf

poco rit.

The piano introduction is in D major, 4/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts on D5, moves to E5, then F#5, and continues with eighth and quarter notes. The bass line starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The piece concludes with a *poco rit.* marking and a final chord of D major.

Brightly

D B7-9 Em D A7sus4 A7 D

Things have come to a pret - ty pass, — Our ro - mance is grow - ing

mp leggiero a tempo

The first line of the song is in D major, 4/4 time. The vocal melody starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The piano accompaniment starts with a treble clef and a key signature of two sharps (F# and C#). The bass line starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The piece concludes with a *mp leggiero a tempo* marking and a final chord of D major.

G9 C#7+5 F#9 B7(6) B7+5

flat, For you like this and the oth - er — While

mf

The second line of the song is in D major, 4/4 time. The vocal melody starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The piano accompaniment starts with a treble clef and a key signature of two sharps (F# and C#). The bass line starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The piece concludes with a *mf* marking and a final chord of D major.

E11 E9 E7-9 A7 A7+5 D B7-9

I go for this and that. Good - ness knows what the

mf *mp*

Em D A7sus4 A7 D G9

end will be; — Oh, I don't know where I'm at.... It

A6 F#m6 E7-9 A6

looks as if we two will nev - er be one,

Em7-5 A7 D D7 Bm D7

Some-thing must be done.

Refrain: G Em9 Am7 D7-9 G Em9

You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And

p - mf

Am7 D7-9 G G7 C Cm

I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther,
I say awf - ter; Laugh-ter, lawf - ter, af - ter, awf - ter,

mf

G Em A7 D7 G Em9

Let's Call The Whole Thing Off! You like po - ta - to and
 Let's Call The Whole Thing Off! You like va - nil - la and

Am7 Cm D7 G Em9 Am7 Cm D7

I like po - tah - to, You like to - ma - to and I like to - mah - to; Po -
 I like va - nel - la, You, sa's' - pa - ril - la and I sa's' - pa - rel - la; Va -

G G7 C Am7-5 G C D7 C

ta - to, Pa - tah - to, To - ma - to, To - mah - to! } Let's Call The Whole Thing
 nil - la, va - nel - la, — Choc' - late, — straw - b'ry! }

G C#m7-5 F#7 Bm7 E7-9 Am7

Off! But oh! If we call the whole thing off, Then we must

D9 C#m7-5 F#7 Bm7 E7-9 Am7

part. And oh! If we ev - er part, Then that might break my

D9 D7 G Em9 Am7 Cm D7

heart! { So, if you like pa - ja - mas And I like pa - jah - mas,
So, if you go for oyst - ers And I go for erst - ers,

G Em9 Am7 Cm D7 G G7

I'll wear pa - ja - mas and give up pa - jah - mas. }
 I'll or - der oyst - ers and can - cel the erst - ers. } For we know we

C Am7-5 G C G C6 B7+5 B7 E7-9 E7

need each oth - er, So we bet - ter call the call - ing off off.

Am7 Bm Cmaj7 D7 1. G Eb7 D9+5 2. G F#7 G6(9)

Let's Call The Whole Thing Off! Off!

LIZA (All The Clouds'll Roll Away)

Words by
GUS KAHN and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

f *poco rall.*

p *a tempo.*

Moon shin - in' on the riv - er Come a - long, my

Li - za! Breeze sing - in' through the tree - tops

Come a - long, my Li - za! Some - thin' might - y sweet I want to

Chords: Eb, Gm, Cm, Gm, Cm, Gm, Cm, Gm, Cm6, Bb7, Eb, Gm, Cm, Gm, Cm, Gm, Cm, Gm, F7, Bb7, Ab, Abm6

E♭ *E♭dim* *Fm7* *A♭m6* *B♭7* *Gm7* *C7*

whis - per sweet and low, That you ought to know, my Li - za!

A♭6 *Am6* *E♭* *F7-9*

I get lone - some, hon - ey, When I'm all a - lone so long;

B♭ *E♭* *E♭m* *B♭* *C7* *E♭m6* *B♭* *Gm7* *Cm7* *F9* *B♭ rall.* *Fm7* *Gm* *B♭7*

Don't make me wait; Don't hes - i - tate; Come and hear my song:

Refrain *E♭* *p-mf a tempo.* *B♭7* *Cdim* *C7* *A♭m6* *Cdim* *B♭m6* *E♭9*

Li - za, Li - za, skies are gray,

Da tempo. *p-mf*

$A\flat$ $Fm7$ Gm $C9$ Fm $B\flat7$
 But if you'll smile on me All the clouds-'ll roll a -

$E\flat$ $A\flat$ $E\flat$ $Fm7$ $E\flat$ $B\flat7$ $Cdim$ $C7$ $A\flat$ $Cdim$
 way. Li - za, Li - za, don't de -

$B\flat m6$ $E\flat9$ $A\flat$ $Fm7$ Gm $C9$ Fm $B\flat7$
 lay, Come, keep me com - pa - ny, And the clouds-'ll roll a -

$E\flat$ $G7+5$ $G7$ mf C $C7$ $Cdim$ $G7$ Cm
 way. See the hon - ey-moon a - shin - in'

Gdim E♭7 A♭ Fm B♭m7 E♭7

down; We should make a date with

A♭6 A♭ E♭m6 B♭7 E♭ B♭7 Cdim C7

Par - son Brown. So, Li - za, Li - za,

fp

A♭m6 Cdim B♭m6 E♭9 A♭ Fm7 Gm C9

name the day When you be - long to me

Fm B♭7

And the clouds-'ll roll a - way.

1 E♭ D♭ Bm7 B♭7 2 E♭

- way.

*Red **

MY COUSIN IN MILWAUKEE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Once I vis-i-ted My

Cous-in, In Mil-wau-kee, U. S. A.,

She got boy-friends by the doz-en When she

mf *p*

$E\flat$ $A\flat 9$ $G 9$ $G\flat 9$ $F 9$

$B\flat 7+5$ $B\flat 7$ $E\flat$ Cm $F 7$ $B\flat 7sus4$ $B\flat 7$

$E\flat$ $A\flat 9$ $G 9$ $G\flat 9$ $F 9$ $B\flat 7+5$ $B\flat 7$

E \flat *A*m7-5 *D*7 *G*m *E*m7-5 *A*7+5

sang in a low-down way. She was a pos-i-tive sen-

mf

*D*7sus4 *D*7 *G*m *E*m7-5 *A*7+5

sa-tion; The songs that she sang would nev-er

R.H.

*D*7sus4 *D*7 *G* *C*9 *B*9 *B \flat* 9 *A*9

miss. My cous-in was my in-spir-

R.H.

*D*7+5 *D*7 *G*7 *E*m7-5 *F*9(6) *F*9+5

a-tion, That's how I got like this!

Refrain:

Tacet

Ab Gm Fm Gm Ab Gm Fm Gm

I got a cous - in in Mil - wau - kee; _____ She's got a

p-f poco pesante

Ab Gm Fm Gm Ab Gm Fm Ab Db Cm Bbm Cm

voice so squaw - ky, _____ And though she's tall and kind of gaw - ky, _____

Db Cm Bbm Ab9 Bb+5 Eb6 Cm7 F7sus4

_____ Oh, how she gets the men! _____ Her sing - ing

Ab Gm Fm Gm Ab Gm Fm Gm

is - n't op - er - at - ic, _____ It's got a

p

$A\flat$ Gm Fm Gm $A\flat$ Gm Fm $A\flat$ $D\flat$ Cm $B\flat m$ Cm
 lot of sta - tic, _____ But makes your heart get ac - ro - bat - ic _____

$D\flat$ Cm $B\flat m$ $A\flat 9$ $B\flat +5$ $E\flat 6$ $G7$
 _____ Nine times out of ten. _____ When

Cm $Cm(B\flat bass)$ $Am7-5$ $A\flat 7$ $G7$ Cm $Cm6$
 she sings hot you can't be sol - emn, It sends the shiv - ers up and down your

mf

$Dm7$ $G7$ Cm $Cm(B\flat bass)$ $Am7-5$ $A\flat 7$ $G7$
 spin - al col - umn; When she sings blue, the men shout, "What stuff!

C9 F9(6) Ab Gm Fm Gm
 That ba-by is hot stuff!"— So if you like the way I sing songs,—
 Ab Gm Fm Gm Ab Gm Fm Gm Ab Gm Fm "G7
 If you think that I'm a wow, ————— You can
 Cm Abm6 Eb Ab Eb F9 Bb7 F7-5 Eb7-5 Ab7 Bb11
 thank my squaw-ky cous-in from Mil- wau-kee, be - cause she taught me
 cresc. f
 1. Eb Cm7 F13 F7sus4 2. Eb D Eb D Eb Fb Eb
 how! how! —————
 più f

SLAP THAT BASS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

f marcato

mp

mp

Zoom - zoom! zoom-zoom! The world is in a mess! With

pol - i - tics and tax-es And peo-ple grind-ing ax-es, There's no hap - pi -

Chords: Ebm, Gb6, Abm6, Bb7, Ebm, Gb, F7(b5), Gb6, A dim, cb6, Ebm, Bb7, F7

B \flat 7 Ebm G \flat 6 A \flat m6 B \flat 7 Ebm G \flat

-ness. Zoom - zoom!_ zoom - zoom!_ Rhy - thm, lead your

F7(b6) G \flat 6 A dim C \flat 6 D \flat 7⁹

ace! The fu - ture does - n't fret me If I can on - ly get me

C \flat 6 B \flat + Eb Eb7 B \flat 7

Some-one to slap that bass! Hap - pi - ness is not a rid - dle

E \flat Eb7 B \flat 7 Eb *cresc.* Eb7 Cm E \flat 7

When I'm list'n - ing to that big bass fid - dle.

Ab7 Bb7 Ab7 F⁹7 Ab7 B7 Ab7 F⁹7

f molto marc.

Refrain Ab7 *mp-f* Fm B7 B⁹7 Ab7 Fm

Slap that bass, *rhythmically* slap it till it's diz - zy, — Slap that bass,

mp-f

F7 F Eb Ebm Bbm Ab Bb7

Keep the rhy-thm bus-y! Zoom!zoom! zoom! Mis - e - ry you gct to go! —

Eb6 Bb7 Bb+ Eb7 Ab7 *mp-f* Fm

Slap that bass,

f *mp-f*

B7 B⁹7 A^b7 Fm F7 F

Use it like a ton-ic! Slap that bass, Keep your Phil-har-mon-ic!

E^b E^bm B^bm A^b B^b7 E^b7

Zoom!zoom! zoom! And the milk and hon - ey - 'll flow! _____

B^bm6 D^bmaj7 E^b7 *mf* A^b A^bmaj7 A^b B^b7

— Dic - ta - tors would be — bet - ter off — If they

E^b Fm6 D dim E^b7⁹ E^b7 A^b A^bmaj7

zoom zoomed now and then. — To - day — you can see

$A\flat 6$ $B\flat 7$ $E\flat \text{maj} 7$ $E\flat 6$ $B\flat 7$ $F\text{m} 6$ $A\flat \text{maj} 7$ $B\flat 7$
 - that the hap - pi - est men All got rhy - thm!

$A\flat 7$ $F\text{m}$ $B 7$ $B^9 7$ $A\flat 7$ $F\text{m}$
mp In which case If you want to bub - ble, Slap that bass,

$F 7$ F $E\flat 6$ $E\flat$ $B\flat 7$ $E\flat 6$ $C\flat$ $B\flat 7$
 Slap a - way your trou - ble! Learn to zoom, zoom, zoom! Slap that

1. $E\flat$ $E\flat 7$ $B\flat \text{m} 6$ $\sharp 5$ $F\sharp \text{m} 6$ 2. $E\flat$ $E\flat 7$ $B^9 7$ $A\flat^9 7$ $A\flat$ $E\flat$
 bass! — bass! —
mf *molto marc.* *f* *ff*

AN AMERICAN IN PARIS

By
GEORGE GERSHWIN

Allegretto grazioso

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked *Allegretto grazioso*. The score is divided into four systems, each with a treble and bass staff joined by a brace. The first system (measures 1-4) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 5-8) features a melodic line in the treble staff with grace notes and a more active bass line. The third system (measures 9-12) includes a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The fourth system (measures 13-16) starts with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

Vigoroso

This piano score is written for a piece titled "Vigoroso". It consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic and includes markings for "R.H." (Right Hand) and "L.H." (Left Hand) with slurs. The second system continues the piece with various articulations. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system concludes with a mezzo-piano (*mp*) dynamic, a "molto rit. e dim." (molto ritardando e diminuendo) instruction, and a final cadence marked with a double bar line and repeat dots.

f *R.H.* *L.H.* *R.H.* *L.H.* *R.H.* *L.H.* *mf*

f *mf* *mp molto rit. e dim.*

Blues tempo
Andante ma con ritmo deciso

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible under the first two measures.

The second system continues the piece. It features a melodic line in the right hand with a slur and a *poco rubato* marking. The left hand maintains its eighth-note accompaniment. A crescendo hairpin is present under the first measure.

The third system shows further development of the melodic and harmonic material. The right hand has a complex melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment. A crescendo hairpin is visible under the first measure.

The fourth system continues the musical progression. The right hand features a melodic line with a slur and a *poco rubato* marking. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is present under the first measure.

The fifth system concludes the piece. The right hand has a melodic line with a slur. The left hand continues with the eighth-note accompaniment. A crescendo hairpin is visible under the first measure.

This page of musical notation consists of five systems of staves, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and tempo markings are interspersed throughout the piece.

System 1: The first system begins with a treble staff and a bass staff. The tempo marking *poco rit.* appears in the first measure of the bass staff. The second measure of the bass staff is marked *p più mosso*. The third measure of the bass staff is marked *a tempo*.

System 2: The second system continues the musical piece. The first measure of the bass staff is marked *f*. The second measure of the bass staff is marked *mp*.

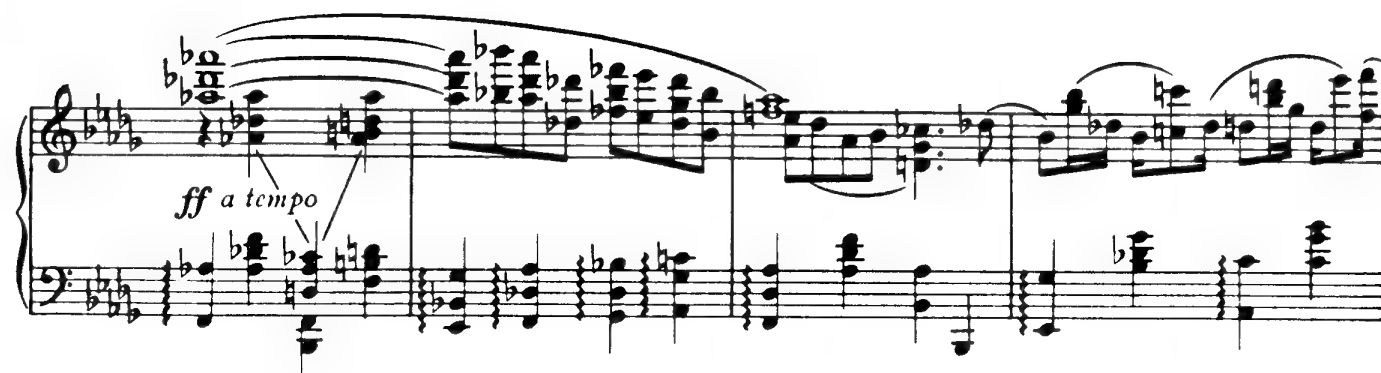
System 3: The third system continues the musical piece. The first measure of the bass staff is marked *mf*.

System 4: The fourth system continues the musical piece. The first measure of the bass staff is marked *mp*.

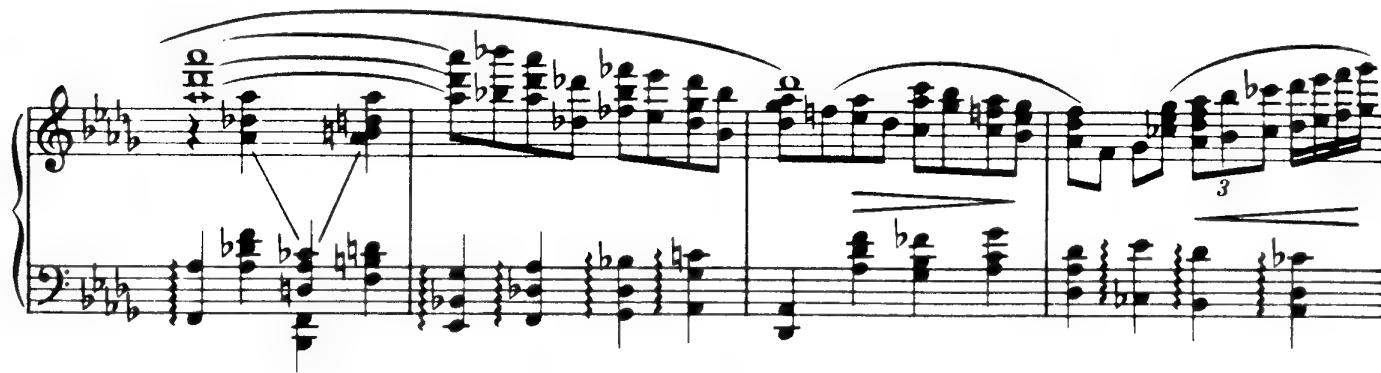
System 5: The fifth system continues the musical piece. The first measure of the bass staff is marked *mp*.



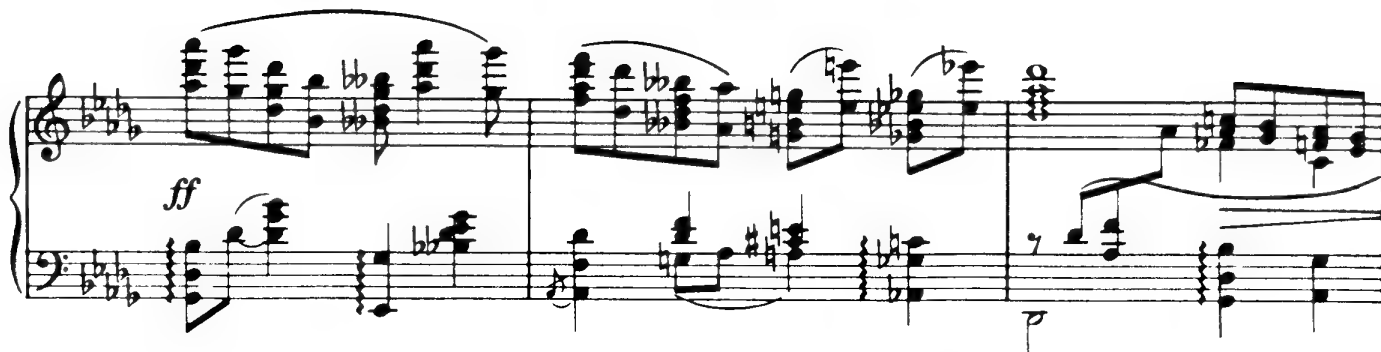
First system of musical notation. The treble staff features a complex, rapid passage of chords and single notes, while the bass staff provides a harmonic accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The system includes dynamic markings *f* (forte) and *mp* (mezzo-piano), and a tempo marking *allarg.* (allargando) with a hairpin decrescendo.




Second system of musical notation. The treble staff continues with dense chordal textures. The bass staff has a more active line with eighth and sixteenth notes. The dynamic marking *ff a tempo* (fortissimo at tempo) is present, along with a hairpin crescendo.



Third system of musical notation. This system features a prominent triplet in the treble staff, indicated by a '3' and a bracket. The bass staff continues with its accompaniment. The key signature remains three flats.



Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a more active line. The dynamic marking *ff* (fortissimo) is present, along with a hairpin crescendo.



Fifth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff has a more active line. The dynamic marking *espress.* (espressivo) is present, followed by *mp* (mezzo-piano) and *molto rall.* (molto rallentando) with a hairpin decrescendo.

Allegretto grazioso

First system of music for **Allegretto grazioso**. The tempo is marked *p* (piano). The music is in 2/4 time and features a delicate, flowing melody in the right hand and a supporting bass line in the left hand.

Vigoroso

Second system of music for **Vigoroso**. The tempo is marked *f* (forte). The music is in 2/4 time and features a more energetic melody in the right hand and a supporting bass line in the left hand.

Third system of music for **Vigoroso**. The tempo is marked *f* (forte). The music is in 2/4 time and features a more energetic melody in the right hand and a supporting bass line in the left hand. The system includes a *L.H.* (Left Hand) marking and a *rit.* (ritardando) marking.

Allegro

Fourth system of music for **Allegro**. The tempo is marked *mf con anima* (mezzo-forte with spirit). The music is in 2/4 time and features a lively melody in the right hand and a supporting bass line in the left hand.

Fifth system of music for **Allegro**. The tempo is marked *mf con anima* (mezzo-forte with spirit). The music is in 2/4 time and features a lively melody in the right hand and a supporting bass line in the left hand.



First system of the musical score, featuring a treble and bass staff. The music is in a key with one sharp (F#) and a common time signature. The right hand plays a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. A 'rit.' (ritardando) marking is present at the end of the system.

Andante

Maestoso

*mf espress.**f allarg.**ff*

Second system of the musical score. It begins with the tempo marking 'Andante' and the dynamic 'mf espress.'. The music continues with the same complex textures. A crescendo leads to a 'f' (forte) dynamic with an 'allarg.' (allargando) marking. The system concludes with a 'ff' (fortissimo) dynamic and the tempo marking 'Maestoso'.

Third system of the musical score. It features more intricate passages with triplets and rapid sixteenth-note runs in both hands. The dynamics remain high, consistent with the 'ff' marking from the previous system.

Presto 8:

ff con fuoco

Fourth system of the musical score. It begins with the tempo marking 'Presto' and a repeat sign with a first ending bracket. The music is marked 'ff con fuoco' (fortissimo with fire). The tempo is significantly increased, and the right hand features rapid, fiery passages.

*allarg.**a tempo*

R.H.

L.H.

L.H.

Fifth system of the musical score. It begins with an 'allarg.' (allargando) marking. The tempo then returns to 'a tempo'. The system includes a section for the right hand (R.H.) and left hand (L.H.) playing in parallel, with the L.H. part marked 'L.H.'.

DO, DO, DO

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato grazioso

mf *p* *un poco rit.* *p a tempo*

He: I re - mem - ber the
She: Sweets we've tast - ed be -

bliss fore, Of that won - der - ful kiss. I knew that a
Can - not stand an en - core. You know that a

boy miss Could nev - er have more joy From an - y lit - tle miss.
Who al - ways gives a kiss Would soon be - come a bore.

Fm7 Bb7 Eb Gm *poco cresc.* C7
 She: I re - mem - ber it quite, 'Twas a won - der - ful night!
 He: I can't see that at all True love nev - er should pall.

poco cresc.

Bb G7+5 G7 C7 Bb Bb° Fm7 *un poco rit.* Bb7 Bb7+5
 He: Oh, how I'd a - dore it, If you would en - core it. Oh,
 She: I was on - ly teas - ing What you did was pleas - ing. Oh,

mf *p* *un poco rit.*

Refrain: Eb6 Fm7 C7 Cm7 F7
 do, do, do what you've done, done, done be - fore,

p-f a tempo

Bb7 Bb+ Eb6 Fm7 C7
 ba - by. Do, do, do what I do, do, do a -

Cm7 F7 Bb7 Bb+ Eb Bb Cm Gm

dore, ba - by. Let's try a - gain, Sigh a - gain,

poco espressivo

Ab Fm7 Bb7 Eb F Bb Gm Cm F7

Fly a - gain to heav - en. Ba - by, see, It's A, B, C,

mf

Bb Fm7-5 Bb7+5 Eb6 Fm7

I love you and you love me. I know, know, know what a
He: You dear, dear, dear lit - tle

deciso *p*

C7 Cm7 F7 Bb7 Bb+

beau, beau, beau should do, ba - by. So
dear, dear, dear come here snap - py And

E \flat 6 **E \flat 7** **A \flat**

don't, don't, don't say it won't, won't, won't come true,
see, see, see lit - tle me, me, me make you

Fm7-5 **B \flat +** **E \flat** **Gm** **Cm** **E \flat maj7** **A \flat** **C7+5**

mf ba - by. My heart be - gins to hum:
hap - py. *She:* My heart be - gins to sigh Dum - de - dum - de -
Di - de - di - de -

Fm **Fm7-5** **B \flat 7** **B \flat 7+5** **E \flat** **C7** **Fm7** **B \flat 7**

p dum - dum - dum, So do, do, do what you've done, done, done be -
di - di - di, So do, do, do what you've done, done, done be -

1. **E \flat** **C \flat** **B \flat 7** 2. **E \flat** **C \flat** **B \flat** **E \flat**

fore. Oh, fore.

mf *mf* 3

LORELEI

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Chords: Dm F Am C

Back in the days of

mp *p*

Chords: G⁹⁻⁵ C⁷⁺⁵ C⁷ Dm F Am C G⁹⁻⁵ C⁷⁺⁵ C⁷ F Am⁷ Dm⁷ Am B^b A⁷

Knights in ar-mor There once lived a love-ly charm-er; Swim-ming in the Rhine, Her

Chords: Dm Fmaj⁷ B^bmaj⁷ Dm⁷ G⁷ C⁷ Dm F Am C G⁹⁻⁵ C⁷⁺⁵ C⁷ Dm F Am C

fig-ure was di-vine. She had a yen for all the sail-ors, Fish-er-men and

Chords: Gm⁶ A⁻⁹ A⁷ Dm⁷ G⁶ C Dm⁷ G⁶ C

gobs and whal-ers; She had a most im-mor-al eye They called her Lor-e-lei;

Gm Gm7 C9 Fmaj.7 F7 Gm7 C7 F F7 Dm F7

She cre-a-ted quite a stir And I want to be like her.

mf

REFRAIN

B \flat E \flat maj.7 B \flat E \flat

I want to be like that gal on the riv-er, Who sang her

p - mf

B \flat B \flat 7 E \flat maj.7 E \flat 6 B \flat +E \flat m6 B \flat Cm Dm E \flat

song to the ships pass-ing by; She had the goods and how she could de -

cresc.

Am G+ Gm7 C7 F Cm F C7+5 F9 E \flat B \flat E \flat maj.7

liv-er — The Lor - e - lei! — She used to love in a strange kind of

B \flat E \flat B \flat B \flat 7 E \flat maj.7 E \flat 6 B \flat + E \flat m6

fash-ion, With lots of hey! ho-de-ho! hi-de-hi! And

B \flat Cm Dm B \flat 7 C 9 C 9 -5 F7 B \flat Cm

I can guar-an-tee I'm full of pas-sion — Like the Lor-e-lei. —

B \flat Em7 A-9 Dm Gm6 B \flat A7

I'm treach-er-ous Ja! Ja! Oh, I just can't hold my -

mp

Dm A7 A-9 D Em7 E7

self in check. I'm lech-er-ous Ja! Ja! I want to

A G F^{#m} Em D Edim F7 F9 B^b E^b maj.7

bite my in-i-tials on a sail-or's neck! Each af-fair has a kick and a

mp

B^b E^b B^b D^b7 E^b maj.7 E^b6 B^b+ E^bm6

wal-lop, For what they crave I can al-ways sup-ply I

B^b Cm Dm B^b7 C9 C9-5 F7 1. B^b E^b B^b C7-5 F7 E^b

want to be just like that oth-er trol-lop The Lor - e-leil I want to

2. B^b E^b B^b C7 G^b7 F7+ B^b

Lor - e-leil

mf *sf*

I'LL BUILD A STAIRWAY TO PARADISE

Words by
B.G. DeSYLVA and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Animato

The piano introduction consists of two staves. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo marking 'Animato' is written above the first staff.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'All you Preach-ers Who de-light in pan-ning the'. The piano accompaniment includes a treble and bass staff. Chord symbols p^C and $E7$ are written above the vocal staff. A triplet of eighth notes is marked with a '3' and a bracket.

The second system continues the song with the lyrics 'danc-ing teach-ers Let me tell you there are a lot of fea-tures'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols A^b , $E7$, and A are written above the vocal staff. A triplet of eighth notes is marked with a '3' and a bracket.

F7 Bb A7 Ab7 G7 F#7 F7

Of the dance that car - ry you through The gates of Heav - en

Bb F#7 B

It's mad - ness To be al - ways sit - ting a - round in sad - ness

G7 C Ab7

When you could be learn - ing the steps of glad - ness You'll be hap - py when you can

Db C7 B7 Bb7 A7 Ab7 G G7-5

do just six or sev - en Be - gin to - day! You'll

G7sus4 G9 C G+5 C G+

find it nice The quick - est way to Par - a - dise

E A B7 Em C°7 G7

When you prac-tice Here's the thing to do Sim-ply say as you go. —

Refrain *Con spirito* G7 C7 G

p-f I'll build a stair-way to Par - a - dise With a new step ev - 'ry

C7 F C7 F7

day! I'm going to get there at a - ny price Stand a -

Em7 C F#°7 G7sus4 G7 C

-side I'm on my way! I've got the blues And up a -

Ab7

-bove it's so fair Shoes! Go on and car-ry me there!

C G7+5 C7 C#°7

I'll build a stair-way to Par - a - dise, With a

D7 G7sus4 G7 1 C F#°7 G7 2 C Ab7 C

new step ev - 'ry day. day.

HIGH HAT

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegro moderato

f *pesante*

F C7 F Em7-5 C7

p

He: When a fel - low feels he's got to win a girl - ie's hand - ie,

p

Gm Gm7 F Fmaj7 Gm Gm7 F C

he will send her loads of flow - ers, books and tons of can - dy. Chorus: The

Dm7 G7 Cmaj7 Fmaj7 B \flat 7 E7 Am C7

o - ver - head is big; oh, how they make us dig!

F

C7

F

Em7-5

C7

He: No use step - ping out that way, the thing to do is lay low;

Gm Gm7 F Fmaj7 Gm Gm7 F E7+5

you can't win by treat - ing her as if she wore a ha - lo.

Am E9 Am E7sus4 E7

Chorus:
What is your so - lu - tion? Tell us if you can.

Am E9 Am Dm7 Gm9

He: Here's my con - tri - bu - tion to man: High

F

B \flat C7

Refrain:

p-f

hat! — You've got to treat them high hat! —

F

B \flat C7

Don't let them know that you care; —

F7

B \flat

Gm9

C9

F

D7

but act like a frig - id - aire, — you'll win —

C \flat

F

Gm7

B \flat 7

F7

B \flat E \flat

F7

— them like that. — Stand pat! —

Bb

Gm7-5

Put on your gay - est cra - vat,

Fmaj9

Bb C7

but keep your feet on the ground.

F

D9

C₆⁷

Oh boy! How they'll come a - round! Just treat them high

1. F Dm7 G9 C7

2. F C7+5 F

hat! High hat!

A FOGGY DAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in F major, 4/4 time, marked Moderato. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic accompaniment with chords and single notes.

F (rather freely) **Gm7** **Fmaj7** **F7** **Gm7** **C9**

I was a strang-er in the cit-y. — Out of town were the peo-ple I knew.

The vocal melody is in F major, marked (rather freely). The piano accompaniment is in F major, marked mezzo-piano (mp). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

F **E7** **Am** **Am7** **D9**

I had that feel-ing of self - pi-ty, — What to do? What to do? What to do? The

The vocal melody continues in F major, marked (rather freely). The piano accompaniment is in F major, marked mezzo-piano (mp). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Gm7 C7(b9) C7+(b9) Fmaj7 F6 F Am Am6 Am7 D9 D7(b9)

out-look was de-cid-ed-ly blue. But as I walked through the fog-gy streets a-lone, It

Am F#dim Gm7 C7(b9) F Gm7 F

turned out to be the luck-iest day I've known.

C7 F Cm7-5

Refrain (brighter but warmly)

A fog-gy day in Lon-don town

p

C7(b9) F Fm7 Dm7-5 G7(b9) G7+ C9

Had me low and had me down.

Fmaj7 Bm7-5 E7(b5) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,—

mp

Fmaj7 D9 G9(b) G9+ C9

The Brit - ish Mu - se - um had lost its charm.—

C7 F Cm7-5 Gm7 C9

How long, I won - dered, could this thing last?—

p

C7(b9) F Fm7 Dm7-5 G7(b) G7+ C9

But the age of mir - a - cles had - n't passed,—

For, sud - den - ly, — I saw you there —

mf

And through fog - gy Lon - don town the sun was shin - ing

p

ev - 'ry - where.

mf

A

- where.

mf *dim.* *pp*

SOMEONE TO WATCH OVER ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Scherzando

mf

un poco rit.

Moderato

Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and

p a tempo

F7 Fm7 Gm Bb7 Eb Fm7 E° Fm7-5 Bb7

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

E \flat *E \flat maj7* *E \flat 9* *E \flat 7* *A \flat maj7* *Cm*

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

F7 *Fm7* *Gm* *B \flat 7* *E \flat* *A \flat*

not for - get. On - ly man I ev - er Think of with re - gret.

E \flat *D7(b9)* **mp* Gm* *C* *Gm*

I'd like to add his i - ni - tial to my mon - o - gram.

C7 **mf* B \flat* *B \flat 6* *Cm7* *F7* *B \flat* *A \flat* **Gm* B \flat 7* *un poco rall.*

Tell me, where is the shep - herd for this lost lamb?

E^b
a tempo
p

E^b7 *A^b6* *A^b°* *E^b* *E^b°* *B^b7* *B^b°*

There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be

p a tempo

Fm *C7* *Fm* *Am7-5* *Fm7* *B^b7* *E^b* *G7+5* *A^b* *B^b7* *E^b* *p* *E^b7*

Some-one who'll watch o-ver me. I'm a lit - tle lamb who's

p

A^b6 *A^b°* *E^b* *E^b°* *B^b7* *B^b°* *Fm* *C7* *Fm*

lost in the wood. I know I could Al-ways be good To one who'll

Am7-5 *Fm7* *B^b7* *E^b* *E^b7* *A^b* *B^b7* *E^b* *A^b*

watch o - ver me. Al - though he may not be the

mf

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'a tempo' and the initial dynamics are 'p' (piano) and 'mf' (mezzo-forte). The score is divided into five systems, each with a vocal staff and a piano staff. Chord symbols are placed above the vocal staff, and lyrics are written below the vocal staff. The piano part consists of chords and moving lines in both hands. The lyrics are: 'There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be Some-one who'll watch o-ver me. I'm a lit - tle lamb who's lost in the wood. I know I could Al-ways be good To one who'll watch o - ver me. Al - though he may not be the'.

man some Girls think of as hand - some. To my heart he car - ries the

E^b *D7 D7+5* *D7* *G7*

key. _____ Won't you tell him please to put on some speed,

C *C7* *F7* *B^b7* *E^b* *p* *E^b7* *A^b6* *A^b°*

Fol - low my lead, Oh, how I need Some - one to watch o - ver

E^b *E^b°* *B^b7* *B^b°* *Fm* *C7* *Fm* *Am7-5* *Fm7 B^b7*

1. *E^b* *E^b7* *A^b* *G7+5* *Fm7* *B^b7+5* 2. *E^b* *E^b7* *A^b* *A^bm* *E^b*

me. _____ me. _____

mf *mf*

fa *

DELISHIOUS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf delicato

The piano introduction is in 4/4 time, marked 'Moderato' and 'mf delicato'. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

B♭ 7

A♭

B♭ 7

A♭

B♭ 7

What can I say — To sing my praise of you? — I must re-

poco rit *P a tempo*

Cm7

E♭ 7

B♭m7

E♭ 7

veal — The things I feel. — What can I say? — Each love-ly

B♭m7 E♭7 A♭ Fm7 A♭m E♭ C7+5

phase of you — Just seems to baf- fle my de- scrip- tive powers Four and twen- ty hours of ev- 'ry

Fm B♭7 Fm B♭7 B♭m7 E♭7

day. — What can I say? — What is the thing — I'd love to

A♭ E♭ma7 Cm6 B♭7

sing? — I've said you're mar- vel- ous; — I've said you're won- der- ful; — And yet that's

Cm7 Edim Fm Edim Fm7 B♭7

not it, — Now let me see, I think I've got it! —

Refrain (gracefully)

p-mf a tempo

Bb7 Cm Bm6 Eb Bb+ Eb6 Bb7 Am6 C7 +5 C7

You're so de - lish-i - ous And so cap-rish-i - ous; I grow am-

p-mf a tempo

Fm Bb7 Eb Cm Bm6 Eb Bb+

bish-i - ous To have you care for me. In that con - nec-shi-on

Eb6 Bb7 Am6 C7 +5 C7 Fm7 Bb7

You're my se - lec-shi-on For true af - fec-shi-on For all the time to

Eb *mf* D7

be. Oh, I've had one, two, three, four, five, Six, sev - en, eight,

mf

Gm D7 Gm D7

nine, ten girls be - fore; But now there's one, and you're the one, The

G Eb Cm Bm6 Eb a tempo Bb+ Eb 6

one girl I a - dore, 'Cause you're de - lish - i - ous, And so cap -

p *a tempo*

Bb7 C7 Fm7 Bb7 Abm

ish - i - ous, If I'm re - pe - tish - i - ous, It's 'cause you're so de -

1. Eb Fm7 Bb7 Cm Bm6 2. Eb Fm7 Eb

lish - i - ous! You're so de - lish - i - ous!

mf

FUNNY FACE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

p C_6^7 $Fm7$ $Fm7-5$

He: Frank - ie, dear, your birth - day gift re -
She: Need - n't tell me that I'm not so

mf appassionato *p*

$Bb9$ Fm Gm Dm C_6^7 $Fm7$ $Bb9$

veals to me _____ that at heart you're real - ly not so
pret - ty, dear, _____ when my look - ing glass and I a -

Gm $Eb6$ $Am7-5$ $D7sus4$ $D+$ $D7sus4$ $D+$

bad. _____ If I add your fun - ny face ap -
gree. _____ In the con - test at At - lan - tic

Gsus4 Gm Dm Gm Em7-5 C9 Cm7-5 Bb F7

peals to me, _____ please, don't think I've sud - den - ly gone
 Cit - y, dear, _____ Miss A - mer - i - ca I'd nev - er

Bb Bb7 Gb Db6 Gb

mad. _____ You have all the qual - i - ties of Pe - ter Pan, _____
 be. _____ Truth to tell, though, you're not such a lot your - self, _____

Db7 Gb Bb7 Eb Am7-5

_____ I'd go far be - fore I'd find a sweet - er pan. _____ I
 as a Paul Swan you are not so hot your - self. _____ And yet I

Refrain: *p-mf* Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5

love love your fun - ny face, _____ your
 love your fun - ny face, _____ your

Chords: Eb Ab7 Eb Cm

sun - ny fun - ny face, for
sun - ny fun - ny face. You

Chords: F7 Fm7 Bb7 Bb7+5

you're a cu - tie with more than beau - ty, you've
can't re - pair it, so I de - clare it is

Chords: Eb Bbmaj13 Bb7+5 Gm7-5 C9 F7

got quite a lot right. of per - son - al - i - ty N. T. A
quite all right. He: Like Ron - ald Col - man? She: So's your ol' man!

dolce

Chords: Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5

thou sand laughs I've found, in
Yet it's ver - y clear, I'm

E \flat 7 **Dm7-5** **E \flat 7** **A \flat 7**

hav - ing you a round.
glad when you you are near.

E \flat maj7 **B \flat 7** **Gm7-5** **E \flat**

Though you're no no Glo - ria Swan - son, for
Though you're no no hand - some Har - ry, for

A \flat **Cm7** **F7** **B \flat 7** **Am7-5** **B \flat 7** **B \flat 7+5**

worlds I'd not re - place your sun - ny fun - ny
worlds I'd not re - place your sun - ny fun - ny

1. **E \flat** **Cm9** **B11** **B \flat 11** **E \flat** **B7** **B \flat 11** **F9** 2. **E \flat** **A \flat m** **E \flat** **A \flat 9** **E \flat**

face. I face.

FOR YOU, FOR ME, FOREVERMORE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderately

The piano introduction is in 4/4 time, marked 'Moderately'. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass line starts with a half note F3, followed by quarter notes E3, D3, and C3, then a half note B2. The piece concludes with a final chord of F major (F4, A4, C5) in the right hand and F3, A2, C3 in the left hand.

smoothly

The first line of the song is marked 'smoothly'. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 'Par - a - dise can - not re - fuse us, Nev - er such a hap - py'. The piano part features a steady bass line with some harmonic support in the right hand. The key signature is Bb major (two flats).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'pair! Ev - 'ry-bod - y must ex - cuse us'. The piano part continues with a steady bass line and harmonic support. The key signature remains Bb major (two flats).

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Cm F9 Bb11 Bb7 Eb Ebdim Fm7 Bb9

If we walk on air. All the shad-ows now will lose us,

Eb11 Eb7 Ab6 G7 Cm G+5 Cm7

Luck - y stars are ev - 'ry - where. As a hap - py

F9 Fm7 Bb9

be - ing, Here's what I'm for - see - ing:

poco rit.

Chorus: (not fast)

Bb7 Eb F7 Bb11 Bb7 Fm7 Bb7

For You, For Me, For Ev - er - more, ——— It's

p - mf

$E\flat$ F7 $B\flat 11$ $B\flat 7$ $Fm 7$ $B\flat 7$
 bound to be for ev - er - more. _____ It's

$B\flat m 9$ $B\flat m 7$ $E\flat 7$ $B\flat m 9$ $E\flat 9$
 plain to see, we found by find - ing each

$A\flat maj 9$ $A\flat 6$ $A\flat$ $Cm 9$ $Cm 7$ $F 7$ $B 7$
 oth - er, The love we wait - ed for. _____

$B\flat 7 + 5$ $B\flat 7$ $E\flat$ $F 7$ $B\flat 11$ $B\flat 7$
 I'm yours, you're mine, and in our hearts _____

Fm7 Bb7 Bbm9 Bbm7 Eb7 Abadd9 Ab

The hap - py end - ing starts.

G7+5(Fbass) Fm7-5 Eb(Bbbass) Gm Fm7 Bb7

What a love - ly world this world will be, With a

Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7

world of love in store For You, For Me, For Ev - er -

1. Eb6 Cm6 Bb7 2. Eb6 Eb

More! For More.

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato (*lightly*)

Piano introduction in B-flat major, 4/4 time. The tempo is Moderato (lightly). The music features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (p) and a crescendo leading to a ritardando (rit).

with feeling
mp a tempo

Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're

Chords: E^b Cmi. C E^bdim. Fmi. B^b7 E^b6 B7 B^b7

The first system of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes triplets and a crescendo. The key signature is B-flat major.

gone; — The song is end-ed, but as the song-writ-er wrote, The

Chords: E^b A^bma.7 E^b E^b6 C E^bdim. Fmi. B^b7 E^b E^b6

The second system continues the vocal melody and piano accompaniment. The piano part includes triplets and a crescendo. The key signature is B-flat major.

C6 D7 G6 C6 D7 Gma.7 G6 G C6 D7

mel-o-dy ling-ers on. They may take you from me, I'll miss your fond ca-

poco marcato

Gmi. A^b C+ C7 Edim. Fmi. B^b Edim. F7 F^b5 B^b7

ress. But though they take you from me, I'll still pos-sess:

poco marcato

A^b B^b9 E^b6 Gmi. E^b G^b dim. B^b7 sus. 4 B^b7

Refrain (not fast) *mp-mf*

The way you wear your hat, — The way you sip your tea, —

slowly with warmth

A^b6 B^b9 B^bmi. E^b B^b7 B^bmi. 6 Cmi. D7 Gm 7-5 A^b Fmi. C⁹7 F7

The mem'ry of all that — No, no! They can't take that a-way from me!

mf

A^b B^b7^9 E^b6 $Gmi.$ E^b $G^b dim.$ $B^b7_{sus.4}$ B^b7

The way your smile just beams, — The way you sing off key, —

mp

A^b6 B^b7^9 $B^bmi.$ E^b B^b7 $Gm7-5$ $Cmi.$ $D7^b5$ $Gm7-5$ A^b $Fmi.$ $B^b7_{sus.4}$ B^b7

The way you haunt my dreams, — No, no! They can't take that a-way from me! —

mf

E^b6 E^b *warmly* $Gmi.$ $C7$ $A dim.$ $Gmi.$ $C7$ $D7$ $Gmi.$ $Em7-5$ $A7$

— We may nev - er, nev - er meet a - gain On the bump - y road to

con calore

$D7_{sus.4}$ $D7$ $Gmi.$ $C7$ $A dim.$ $Gmi.$ $B^bmi.$ $C7$ $F7$ $A^bmi.$ B^b7

love, Still I'll al - ways, al - ways keep the mem - 'ry of

mf *f*

mp A^b A^b ma.7 A^b 6 E^b 6 G mi. E^b G^b d1m.

The way you hold your knife,— The way we danced till three,—

mp

B^b 7 sus.4 B^b 7 A^b 6 B^b 7⁹ E^b 7 D 7^{b5} G m7-5 D^b C mi. E^b 7

The way you've changed my life. No, no! They

A^b F mi. B^b 7 sus.4 B^b 7 C mi *mp* F m7-5 E^b A^b E^b G mi. A^b 6 B^b 7

can't take that a-way from me! — No! They can't take that a-way from

mf *mp*

1. E^b E^b ma.7 B^b E^b B^b 7 B^b 7⁹ A^b B^b 7⁹ *mf*

me! — The way you wear your hat me! —

2. E^b E^b ma.7 E^b mi.6 A^b+ E^b E^b 6 *p* *pp*

mf *p* *pp*

'S WONDERFUL

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is played in the right hand with a mezzo-forte (mf) dynamic, featuring a series of chords and single notes. The left hand provides a steady bass line with eighth notes. The introduction concludes with a long, sustained chord in the right hand.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in the treble clef, starting with a piano (p) dynamic. The lyrics are: "He: Life has just be - gun. Jack has found his Jill, She: Don't mind tell - ing you, In my hum - ble fash,". The piano accompaniment is in the bass clef, providing a harmonic foundation with chords and single notes. The key signature remains two flats.

Chord progression: A^b , $A^b m$, $Dm7-5$, $B^b 7$, Gm , $B^b 7$, $E^b maj7$, E^b

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Don't know what you've done, But I'm all a - thrill. That you thrill me through With a ten - der pash." The piano accompaniment continues with chords and single notes. The key signature remains two flats.

Chord progression: Fm , C^o , $Fm7$, $B^b 7$, $E^b maj7$, $B^b 7+5$, $E^b maj7$, E^b

Cm Eb Am7-5 D7 Gm Bb7-5 Gm7-5 C7

How can words ex - press
When you said you care,

Your di - vine ap - peal?
'Mag - ine my e - mosh;

Fm C Fm7-5 Bb Eb Bb Bb° C7

You can nev - er guess
I swore then and there

All the love I feel.
Per - ma - nent de - vosh.

Bb F9 F7 Bb Dbm6 Gb7

From now on la - dy I in - sist,
You made all oth - er boys seem blah;

Bb F9 F7 Fm7 Abm Bb7
un poco rit.

For me no oth - er girls ex - ist.
Just you a - lone filled me with Aah!

un poco rit.

Refrain:

p - mf a tempo

E^b E^b6 E^b E^b6 C7 C[#]0 C7 C[#]0

'Swon - der - ful! _____ 'Smar - vel - ous! _____

p - mf a tempo

B^b7(add6) B^b7 E^b6 E^b E^b6 E^b E^b E^b6

You should care _____ for me! _____ 'Saw - ful nice _____

E^b E^b6 C7 C[#]0 C7 C[#]0 B^b(add6) B^b7

_____ 'S par - a - dise! _____ 'S what I love _____ to

E^b6 Am7-5 G D

see! _____ { You've made my life so
My dear, it's four - leaf

mf

G D7 Dm6 *cresc.* C7
 glam - or - ous _____ You can't blame me for feel - ing
 clo - ver time, _____ From now on my heart's work - ing

F7 Bb7 pEb Eb6 Eb Eb6
 am - o - rous. _____ Oh! 'S won - der - ful! _____
 o - ver time. _____

mf Cm F Fm7 p E° Fm7 Bb7
 'Smar - vel - ous! _____ That you should care _____ for

1. Eb Gm Fm Ab Gm Cm Fm7 Bb 2. Eb Ab Eb
 me! me!

mf mf

*

SOON

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

B \flat F7

p

He: I'm mak - ing up for all the

mp *rit.* *p a tempo*

Gm Dm E \flat B \flat C7

years that I wait - ed, I'm com - pen - sat - ed at last.

Cm7 F7 B \flat 6 F9 B \flat maj7 E \flat 6

My heart is through with shirk - ing, dear, through you it's work - ing

Cm7-5 F9 Bb F7 Gm Dm

fast. The man - y lone - ly nights and days when this duf - fer

Eb Bb C7 Bb

just had to suf - fer, are past. She: Life will be a

F9-5 F9 Bb Bb7 Bb7+5

dream song, love will be the theme song. *poco rit.*

Not fast with tender expression

Refrain: Eb Cm7-5 Gm7-5

He: Soon _____ the lone - ly nights will be
She: Soon, _____ my dear, you'll nev - er be

p-f

C7+5 C7 Fm C7 Fm7-5

end - ed, soon, two hearts as one will be
lone - ly, soon, you'll find I live for you

Bb7+5 Bb7 Eb Bb7 Eb Eb7 Cm Eb7+5 Ab6

blend - ed. I've found the hap - pi - ness I've wait - ed for;
on - ly. When I'm with you who cares what time it is,

L.H. poco rit. *a tempo*

Fm C7 Fm Dm7-5 G7 Cm7

the on - ly girl that I was fat - ed for.
or what the place or what the cli - mate is?

poco rit. *a tempo*

Fm7 Bb7 Eb Cm7-5 Gm7-5

Oh, soon a lit - tle cot - tage will
Oh, soon our lit - tle ship will come

mp

C7+5

C7

Fm

C7+5 Fm7-5

find us safe with all our cares far be
sail - ing home through ev - 'ry storm, nev - er

Bb7+5

Bb7

E \flat

Bb7

E \flat

Eb7

Eb7+5

hind us; the day your mine this world will
fail ing; the day your mine this world will

L.H. *poco rit.*

A \flat

Fm7-5

E \flat

Ab6

Bb7

be in tune, let's make that day come
be in tune, let's make that day come

mf *a tempo* *p*

1

E \flat

B7

Bb7

2.

E \flat

soon.

soon.

mf *dim.*

DO IT AGAIN!

Words by
B.G. DeSYLVA

Music by
GEORGE GERSHWIN

Moderato

Piano introduction in B-flat major, 4/4 time. The tempo is marked 'Moderato'. The right hand features a series of eighth-note chords (Bb, F, Bb, F, Bb, F, Bb, F) and a melodic line. The left hand plays a simple bass line. The piece concludes with a 'rall.' (rallentando) marking and a final Bb-F chord.

p *F* *Bb m6* *C7* *Dm*

Tell me, tell me, what did you do to me? I just got a

p *a tempo*

The first system of the song. The vocal line starts with 'Tell me, tell me, what did you do to me? I just got a'. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand. The tempo is marked 'a tempo'.

Bb m6 *C7* *F* *C7* *F* *Fm6*

thrill that was new to me, When your two lips were

The second system of the song. The vocal line continues with 'thrill that was new to me, When your two lips were'. The piano accompaniment continues with the same eighth-note chordal pattern. The tempo remains 'a tempo'.

F#m6 *Gm6* *C7* *Gm7* *Am6* *Gm*

pressed to mine. When you held me,

The third system of the song. The vocal line concludes with 'pressed to mine. When you held me,'. The piano accompaniment continues with the same eighth-note chordal pattern. The tempo remains 'a tempo'.

Cm6 D7 Gm Cm6 D7

I was-nt snug-gl-ing, You should know I real-ly was strug-gl-ing

G7 Dm7 G7 Dm7 G7 C7 *rall.*

I've on - ly met you, And I should - n't let you, but

Refrain
In slow fox-trot time

p-mf F F6

Oh, do it a - gain,

Fma7 F F6 F+ F Dm

I may say, "No, no, no, no, no," But do it a - gain...

G7 Edim G7 Cdim C7 D7 Gm7 C7

My lips just ache to have you take, The kiss that's

cresc.

Bb F Cm6 D7 G7

wait-ing for you. ——— You know if you do, —

C rit. C Gm Cdim C7 a tempo F

You won't re-gret it, come and get it. Oh, —

rit. *a tempo*

F6 Fma7 F F6 F+

no one is near, ——— I may cry, "Oh, oh, oh, oh,

F Dm G7 Edim G7 Cdim

oh," But no one will hear. Ma - ma may

C7 D7 Gm7 Cm6 D7

scold me 'cause she told me It is naugh-ty, but then, —

cresc.

G7 rit. Bbm C7

— Oh, do it a - gain, — Please do it a - gain! —

rit.

1. F D9 C9 C7+5 2. F

a tempo *f* *pp*

I GOT RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Lively

Days can be

sun - ny, With nev - er a sigh, Don't need what

mon - ey can buy. Birds in the

Chords: Cm, Gm6, Eb7, Gm, Eb, Gm6, Ebm6, Gm, Dm7, Gm, Dm7, Gm

Cm Gm6 Eb7 Gm Gm7

tree sing Their day - ful of song, Why should - n't

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

we sing a - long? I'm chip - per

Faug5 D7 Cm7 Eb7 D D7

all the day, Hap - py with my lot. How do I

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

get that way? Look at what I've got:

REFRAIN (with abandon)

p-mf B♭ B♭6 Cm7 F7 B♭6 Edim Cm7 F7

I — got rhy - thm, I — got mu - sic, —

B♭ B♭6 Cm7 F7 E♭m6 B♭ F7 B♭ C♯dim F7

I — got my man — Who could ask for an - y - thing more?

B♭ B♭6 Cm7 F7 B♭6 Edim Cm7 F7 B♭ B♭6

I — got dais - ies — In — green pas - tures, — I — got

Cm7 F7 E♭m6 B♭ F7 P: D7 Am7

my man Who could ask for an - y - thing more? Old — Man

Fm6 D7 G Daug5 Dm G7 C7 Gm7 Ebm6 C9
 Troub - le, - I — don't mind him, - You won't find him -

C7-5 F7 C7 F7 Bb Bb6 Cm7 F7 Bb6 Edim
 'Round my door. I — got star - light, I — got

Cm7 F7 Bb Bb6 Cm7 F7 Ebm Bb Fm
 sweet dreams, I — got my man - Who could ask for an - y-thing

G7 C7 F7 1. Bb Ab Gb Db 2. Bb
 more, Who could ask for an - y-thing more? more?

LOVE WALKED IN

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in E-flat major, 4/4 time, marked Moderato. It consists of two systems of piano and vocal staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first system ends with a crescendo leading to the second system, which begins with a mezzo-forte (mf) dynamic and a 'poco rit.' (slightly slower) marking. The introduction concludes with a final chord in the piano part.

The first system of the vocal and piano accompaniment. The vocal line is in E-flat major, 4/4 time, with lyrics: "Noth - ing seemed to mat - ter an - y more, _____". The piano accompaniment is in E-flat major, 4/4 time, marked *p a tempo legato*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system ends with a final chord in the piano part.

Chords: Eb Ebmaj.7 Edim Fm Fm7 G7 Dbm6 F7sus.4 F7 Cm F7

The second system of the vocal and piano accompaniment. The vocal line is in E-flat major, 4/4 time, with lyrics: "Did - n't care what I was head - ed for; _____". The piano accompaniment is in E-flat major, 4/4 time, marked *p a tempo legato*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system ends with a final chord in the piano part.

Chords: Ab6 Dm7-5 G7b5 C7aug5 F7b5 Bb7 Eb

Bbm7 Eb7 Abmaj.9 Ab6 Am7 Gmaj.7 Bb9

Time was stand - ing still, Noth - ing count - ed till There

mf

Eb Ebmaj.7 Edim Fm7 Db7(b5) F7 Bb7 Eb Fm7 Bb9 Bb9aug5

came a knock - knock - knock - ing at the door. _____

Refrain (*slowly, with much expression*)

Eb F7

Love walked right in and drove the shad - ows a -

p

Bb7sus.4 Bb7 Eb F7

way; Love walked right in and brought my sun - ni - est

Bb7 Eb Eb^{aug.} Ab Ab⁶

day. One mag - ic mo - ment and my heart seemed to

C7aug5 Fm C7 Fm7 Eb Bb7sus.4 Bb7

know That love said "Hel - lo," Though not a

F9 Fm7 Bb7 Eb F7

word was spo - ken. One look and I for - got the gloom of the

Bb7sus.4 Bb7 Eb F7

past; One look and I had found my fu - ture at

Bb7 Eb Ebaug. Ab Abmaj.7

last. One look and I had found a

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

world com - plete - ly new, When love walked in with

1. Eb B9 Bb7 2. Eb Gb Bb9 Eb

you. you.

SOMEBODY LOVES ME

Words by
BALLARD MACDONALD and B.G. DeSYLVA
French version by EMELIA RENAUD

Music by
GEORGE GERSHWIN

Allegro moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes in a melodic line, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Allegro moderato' and the dynamic is 'mf'.

mp con moto

When this world be - gan It was Heav - en's plan,
Tout dès le dé - but Il fut en - ten - du

The first system of the vocal melody is written on a single staff. The piano accompaniment is shown on two staves below the vocal line. The dynamic is 'mp con moto'.

There should be a girl for ev - 'ry sin - gle man;
Qu'il y au - rait pour chaque hom - me u - ne femme;

The second system of the vocal melody continues the theme. The piano accompaniment features more complex chordal textures and melodic lines in both hands. The dynamic remains 'mp con moto'.

To my great re - gret Some - one has up - set,
Mais à mon re - gret Fut chan - gé l'as - pect

The final system of the vocal melody concludes the piece. The piano accompaniment provides a solid harmonic foundation. The dynamic is 'mp con moto'.

Am7 D7 *su G* D7 G7' Em Cm6 D7 Em Em6

Heav - en's pret - ty pro - gram for we've nev - er met; I'm
 Du des - sein des cieux car je ne l'ai trou - vée; Je

Bm Bm6 E7 Em7 *poco rit.* A7 D7 D+

clutch - ing at straws, just be - cause I may meet her yet.
 veux es - pé - rer qu'un jour je la ren - con - tre - rai.

poco rit.

Refrain G (molto legato) a tempo

p-f

Some - bod - y loves me I won - der
 Quel - qu'un m'ai - me - ra Je ne sais

p-f a tempo

C7 G C7 Am7 D7

who, I won - der who she can be;
 qui Mais c'est un fait é - ta - bli

G D7-9 G

Some - bod - y
Quel - qu'un m'ai -

Am7 Am D7 G A7

loves me - ra Je wish I knew,
me - ra Je veux sa - voir,

Bm C#7-9 C#m7 F#7 Bm

Who can she be wor - ries me,
C'est ce qui fait mon sou - ci,

E7 Am Dm6 Am Dm6

For ev - 'ry girl who pass - es me I shout, Hey!
Pour cha - que bel - le qui pas - se je cris Oh!

Am Em7 A7 Em7 A7

may - be, You were meant to be my lov - ing
la! la! Se - rait el - le par ha - zard mon

D7 D+ G Am7 Am D7

ba - by; Some - bod - y loves me
a - mie? Quel - qu'un m'ai - me - ra

G C7 G Em Am7 D7

I won - der who, May - be it's
Je ne sais qui Peut - ê - tre

1. G D7 2. G Am G

you. you.
vous. vous.

mf *rit. e dim.*

FASCINATING RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Piano introduction in E-flat major, 4/4 time. The music starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. The piece concludes with a *dim.* (diminuendo) and *rit.* (ritardando) marking.

p a tempo $E^b m^7$ $A^b 7$ $A^b m$ $E^b m$ $B^b 7 \text{ sus.}^4$

Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my

p a tempo

The vocal melody is in E-flat major. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand. The first system includes a piano (*p*) dynamic marking.

$E^b m$ $A^b 7$ E^b $B^b m^7$ $A^b 7$ $A^b m$

brain. So darn per - sis - tent, The day is - n't dis - tant

mf *p*

The second system continues the vocal melody and piano accompaniment. It includes a mezzo-forte (*mf*) dynamic marking in the piano part and a piano (*p*) dynamic marking in the vocal line.

$E^b m$ $B^b 7$ $B^b 7_5$ $E^b m$ F^7 $B^b m$

When it - 'll drive me in - sane. Comes in the morn - ing With -

p *f* *f* *p*

The third system concludes the piece. The piano accompaniment features a crescendo leading to a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic for the final notes. The vocal line also includes dynamic markings.

E^b7 E^bm B^bm F⁷ sus.⁴ B^bm E^b7 B^bm B^bm⁷
 out an-y warn-ing, And hangs a-round all day. I'll have to sneak up to it,

mf 3 *cresc.*

E^b E^bm F⁷ B^b
 Some-day, and speak up to it, I hope it list-ens when I say:

REFRAIN

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b
 "Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci - nat-ing Rhy-thm I'm all a -

p

B^b7 E^b D^b E^b7 D^b E^b7 D^b E^b7 D^b
 qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm

E^b7 D^b E^b7 D^b E^b7 A^b $Fm7$ Gm B^b+9
 al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up-with the

E^b E^b7 Cm E^b6 B^b+ F E^b dim.
 sun, (Start a hop-ping nev-er stop-ping) To find at night, no work-has been

B^b7 C^{\sharp} dim. B^b7 A^b B^b7 A^b
 done. I know that once it did - n't mat - ter But

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7
 now you're do-ing wrong; When you start to pat - ter, I'm so un - hap - py.

E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b

Won't you take a day off? De - cide to run a-long Some-where far a-way off, And make it

E^b7 A^b Fm⁶ G⁷ Cm B^b E^bma.⁷ F⁷

snap- py! Oh, how I long to be - the man I used to bel

mf

B^b7 A^b B^b7 A^b B^b F⁷ B^b 1. E^b

Fas-ci- nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!"

p

E D C B 2. E^b A^b Cm E^b Fm A^b E^b

me!"

mf *cresc.* *sf*

THE HALF OF IT, DEARIE, BLUES

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a series of eighth-note chords in the right hand, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *poco rit.* (poco ritardando).

p

(He) Each time you trill a song with Bill, or look at Will, I get a chill— I'm
(She) You dare as- sert that you were hurt eachtime I'd flirt with Bill or Bert— You

p

The first system of the song features vocal lines for both male and female voices. The male line starts with a half note, followed by eighth notes. The female line follows a similar pattern. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano).

gloom - y. I won't re-call the names of all the men who fall— it's all ap -
brute, you! Well I'm re-paid; I felt be-trayed when an - y maid whom you sur -

The second system continues the vocal and piano accompaniment. The lyrics are split across two lines. The piano accompaniment maintains the same rhythmic pattern as the first system.

- pal - ling to me. Of course I real - ly can-not blame them a bit,—
-veyed would suit you. Com-pared to you, I've been as good as could be —

mf

The third system concludes the vocal and piano accompaniment. The lyrics are split across two lines. The piano accompaniment features a *mf* (mezzo-forte) dynamic in the final measure.

For you're a hit, - wher - e'er you flit. - I know it's so, but dear - ie,
Yet here you are, - lec - tur - ing me! - You're just a guy who makes me

oh! you'll nev - er know the blues that go Right through me.
cry, yet though I try to "cut" you I Sa - lute you.

poco rit.

Refrain *p smoothly*

I've got the "You don't know the half of it, dear - ie," blues! -
I've got the "You don't know the half of it, dear - ie," blues! -

p

The troub - le is you have so
Oh, how I wish you'd drop an'

man-y from whom to choose.
an-chor and end your cruise.

If you should mar-ry Tom, Dick or Har-ry, Life would be—the bunk-
You're just a duf-fer Who makes me suf-fer; All the young-er set

mf

I'd be-come a monk. I've got the "You don't know the half of it, dear-ie," blues!
Says your hearts to let. I've got the "You don't know the half of it, dear-ie," blues!

dim. *p*

1 2

mf *rit.* *f*

RHAPSODY IN BLUE

By
GEORGE GERSHWIN
Paraphrased and Arranged by
HENRY LEVINE

Moderately slow, with expression

The first system of musical notation for 'Rhapsody in Blue'. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music begins with a piano (mp) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a bass line. Fingering numbers (1-5) are indicated above the notes. The system ends with a fermata over the final note.

The second system of musical notation. It continues the piece with similar notation. The right hand has a melodic line with some grace notes. The left hand provides a steady bass accompaniment. The system concludes with a fermata.

The third system of musical notation. It continues the melodic and harmonic development. The right hand features more complex chordal textures. The left hand maintains the bass line. The system ends with a fermata.

The fourth system of musical notation. It begins with a mezzo-forte (mf) dynamic. The right hand has a more active melodic line. The left hand continues the bass accompaniment. The system ends with a fermata.

First system of a musical score. The right hand (treble clef) features a melodic line with a 4-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The left hand (bass clef) has a bass line with a 4-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The system concludes with a 1-measure rest in the right hand and a 1-measure rest in the left hand.

Second system of a musical score. The right hand (treble clef) features a melodic line with a 1-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The left hand (bass clef) has a bass line with a 1-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The system concludes with a 1-measure rest in the right hand and a 1-measure rest in the left hand. The tempo marking *p rit.* is present, and the dynamic marking *f a tempo* is present.

Third system of a musical score. The right hand (treble clef) features a melodic line with a 4-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The left hand (bass clef) has a bass line with a 4-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The system concludes with a 1-measure rest in the right hand and a 1-measure rest in the left hand.

Fourth system of a musical score. The right hand (treble clef) features a melodic line with a 1-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The left hand (bass clef) has a bass line with a 1-measure rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The system concludes with a 1-measure rest in the right hand and a 1-measure rest in the left hand. The dynamic marking *f* is present.

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system begins with a treble clef and a bass clef, with a key signature of one flat (B-flat). The tempo/mood is marked "ff allargando". The melody in the treble staff features a series of chords and single notes, with a triplet of eighth notes (G4, A4, B4) marked with a "3" and a slur. The bass staff provides a simple harmonic accompaniment with single notes and chords. The second system continues the melody and accompaniment, with a triplet of eighth notes (G4, A4, B4) in the treble staff. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with various fingerings (1-5) and a dynamic marking of *mp*. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment, ending with a final chord in the bass staff. A small asterisk is placed below the first system, and a larger one is at the bottom right of the page.

Musical score for "The Song of the Lark" by Charles Ives. The score is for piano and voice. The piano part is in G major, 4/4 time. The voice part is in G major, 4/4 time. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a prominent triplet in the right hand and a steady bass line in the left hand. The vocal part is a simple melody. The score ends with a double bar line and a repeat sign.

EMBRACEABLE YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Whimsically

G
p *leisurely*

Doz - ens of girls would storm—

mf

p *smoothly*

D7

— up; I had to lock my door.

F#m **D7** **Eb9** **D7** **G** **Am7 D7**

Some - how I could - n't warm — up To one be - fore.

What was it that con - trolled me? What kept my love - life

lean? My in - tu - i - tion told me You'd come

on the scene. La - dy, lis - ten to the rhy - thm of my

heart - beat, And you'll get just what I mean.

rall. e dim.

rall. e dim.

Chords: G, F#7, B, F#7, B, Am7, G, Em, A9, Em, A9, Em, Em6, Em, A7, Am, D, Am, D, Am, D, Am, D

Tempo/Expression: *rall. e dim.*

Rhythmically

Refrain:

G C#° D7 Am11 Fm6 D7
 Em-brace me, My sweet em-brace - a-ble you! ____

Am F7 D7 G D7sus4 G
 Em-brace me, You ir-re-place - a-ble you! ____

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7
 Just one look at you, my heart grew tip-sy in me; ____

D D#° A7 D7
 You and you a-lone bring out the gyp-sy in me! ____

G C#° D7 C Fm6 D7
 I love all the man - y charms a - bout you; —

Am F7 D7 G7 D7sus4 Bbm6 G7 C
 A - bove all I want my arms a - bout you. — Don't be a

Am6 B7 Em Eb+ G Em6 G
 naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

Cm6 D 1. G Eb A D7 2. G
 brace - a - ble you! you! —

L.H.

LOVE IS HERE TO STAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Con anima

The piano introduction is in B-flat major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo and mood are indicated by the marking *Con anima*. The introduction concludes with a crescendo leading to a mezzo-forte (*mf*) dynamic.

F6 E7 F D7 G7 D7

The more I read the pa-pers The less I com-pre - hend The

mp leggiero

The first line of the song features a vocal melody in B-flat major. The piano accompaniment is marked *mp leggiero*. The right hand of the piano part has a rhythmic pattern of eighth notes, while the left hand has a steady bass line. The key signature has one flat (B-flat major).

Gm7 Cdim C9 F6 Fdim Gm7 C7 Bb

world and all its ca- pers And how it all will end. Noth-ing seems to be

The second line of the song continues the vocal melody. The piano accompaniment maintains the *mp leggiero* character. The right hand of the piano part has a rhythmic pattern of eighth notes, while the left hand has a steady bass line. The key signature has one flat (B-flat major).

F G7 C7 B♭

last - ing, But that is - nt our af - fair; We've got some - thing

Em7-5 A7 D G7 C9

per-ma-nent, I mean in the way — we care. —

Refrain C7 G9 Gm7 C7 F

It's ver - y clear Our love is here to stay;

p - mf

Gm7 C7 G7 Gm7 C7 E♭9 D9

Not for a year But ev - er and a day.

G7 C7 D7 Gm7 C7

The ra - di - o and the tel - e - phone and the

Fmaj.7 Bb Em 7-5 A7 Dm

mov - ies that we know May just be pass - ing fan - cies,

G7 Gm7 C7 G9

And in time may go. But, oh my dear,

Gm7 C7 F Gm7 C7

Our love is here to stay; To - geth - er

G7 Gm7 C7 Eb9 D9

we're go - ing a long, long way.

G7 C7 D7 Gm7 C7

In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But ^{gva...} our love is here to

mp *dim.*

1. F6 C7 2. F6

stay. It's ver - y stay.

p *mf* *pp delicato* *pp*

CONCERTO IN F

(SECOND MOVEMENT)

By
GEORGE GERSHWIN

Adagio

p *pp*

Andante con moto

pp *poco accel.*

a tempo *R.H.*

mp *mf*

p *pp* *mf*

p *dolce* *dim. e rit.* *pp a tempo*

Più mosso

First system of musical notation. The treble staff contains a melodic line with eighth-note patterns, marked with fingerings 1, 2, 4, and 3. The bass staff contains a harmonic accompaniment with chords and single notes, marked with fingerings 2 6, 3 5, 2 5, 3 5, 2 5, and 1 2 3. A dynamic marking *p* is present in the third measure.

Second system of musical notation. The treble staff continues the melodic line with eighth-note patterns, marked with fingerings 5, 3 1, and 3 1. The bass staff continues the harmonic accompaniment with chords and single notes, marked with fingerings 2 5, 3 5, 2 5, and 3 5.

Third system of musical notation. The treble staff continues the melodic line with eighth-note patterns, marked with fingerings 5, 4, 3, 2, and 3. The bass staff continues the harmonic accompaniment with chords and single notes, marked with fingerings 2 5, 3 5, 2 5, and 2 5. A dynamic marking *mf marcato il tema* is present in the first measure.

Fourth system of musical notation. The treble staff continues the melodic line with eighth-note patterns, marked with fingerings 4, 1 4, 2 4, and 3. The bass staff continues the harmonic accompaniment with chords and single notes, marked with fingerings 1 4, 2 4, and 3.

Fifth system of musical notation. The treble staff contains a melodic line with eighth-note patterns, marked with fingerings 1, 7, and 7. The bass staff contains a harmonic accompaniment with chords and single notes, marked with fingerings 1, 7, and 7. A dynamic marking *p rubato* is present in the first measure. The system concludes with a *rit.* marking and a *mf* dynamic marking.

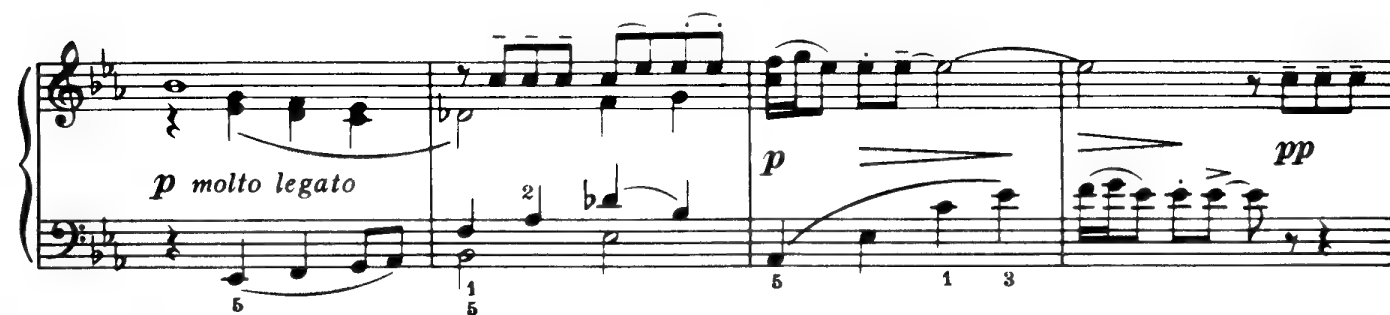
Con moto,
espressivo



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The first measure is marked *marcato il tema*. The bass clef staff provides harmonic support. Fingering numbers 1, 3, and 1 are indicated above the treble staff in the first, second, and fourth measures respectively.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a crescendo hairpin starting in the second measure, reaching a peak in the third measure, and then a decrescendo hairpin leading to the fourth measure, which is marked *dolce*. A dynamic marking *p* is placed between the staves in the third measure.



Third system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a decrescendo hairpin starting in the second measure, reaching a peak in the third measure, and then a decrescendo hairpin leading to the fourth measure, which is marked *pp*. A dynamic marking *p molto legato* is placed in the first measure of the bass staff. Fingering numbers 6, 1, 5, 5, 1, and 3 are indicated below the bass staff.



Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a decrescendo hairpin starting in the second measure, reaching a peak in the third measure, and then a decrescendo hairpin leading to the fourth measure, which is marked *pp*. A dynamic marking *p* is placed in the third measure of the bass staff. A *ten.* (tenuto) marking is above the first measure of the treble staff. Fingering numbers 5, 1, 5, 3, 2, and 5 are indicated below the bass staff.



Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a decrescendo hairpin starting in the second measure, reaching a peak in the third measure, and then a decrescendo hairpin leading to the fourth measure, which is marked *ff*. A dynamic marking *mf* is placed in the first measure of the bass staff, and *dim.* is placed in the second measure. A *rit. e dim.* (ritardando e decrescendo) marking is placed in the third measure of the bass staff. Fingering numbers 7 and 1 are indicated below the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff contains a more rhythmic accompaniment with chords and single notes. The key signature has two flats.

Second system of musical notation, continuing the piece. It includes a first ending bracket marked with an '8' over the treble staff. The bass staff features various rhythmic patterns, including triplets and beamed notes.

Third system of musical notation, starting with the tempo marking **Tempo I**. The treble staff begins with a *p dolce* marking. The system includes a section labeled *R. H.* (Right Hand) in the treble staff. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, continuing the melodic and harmonic development. It features various fingerings and a *p* (piano) dynamic marking in the treble staff.

Fifth system of musical notation, concluding the page. It includes a first ending bracket marked with an '8'. The dynamics *pp* (pianissimo) and *ppp* (pianissimissimo) are indicated. The system ends with a double bar line.

IN THE MANDARIN'S ORCHID GARDEN

Music and Lyrics
GEORGE GERSHWIN
and IRA GERSHWIN

Allegro moderato

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The bass line starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The tempo is marked *Allegro moderato* and the dynamic is *mf*.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in 4/4 time, key of B-flat major. It starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The piano accompaniment is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The dynamic is *p*.

Some - how by fate mis - guid - ed A but - ter - cup re - sid - ed

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in 4/4 time, key of B-flat major. It starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The piano accompaniment is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The dynamic is *p*.

In the Man - da - rin's orch - id gar - den, — A but - ter - cup that did not

poco accel.

grace The love-li-ness of such a place.

poco accel.

a tempo

And so it sim-ply shriv-eled up And begged each or-chid's par-don.

p a tempo

R. H.

animato

Poor lit-tle but-ter-cup In the orch-id gar-den.

animato

mf

R. H.

Poco piu mosso

mf

The bees came buz-zing dai-ly, And kissed the or-chids

mf

gai - ly In the Man-da-rin's or-chid-gar-den: —

p rall.

mf

p rall.

R. H.

The but-ter - cup sighed long - ing - ly,

a tempo

mf

a tempo

but love was not for such as she,

ten.

colla voce

accel.

L. H.

And so one day it shriv-eled up and died, still begging par - don,

meno mosso

molto cresc.

meno mosso

R. H.

molto cresc.

poor lone - ly but - ter - cup In the or - chid gar - den.

rit mp

L.H.

rit mp

Tempo I

p sempre legato

I too, have been mis - guid - ed,

f

L.H. mf

p sempre legato

Too long have I re - sid - ed In the Man - da - rin's or - chid gar - den.

3

3

3

3

And though for friend - li - ness I

3

3

3

3

3

yearn, *p* I do not know which way to

accelerando turn. *rit* How long must I keep shriv'l-ing

up To beg each la - dy's par - don?

allarg. A lone-ly but-ter-cup In the or-chid gar-den. —

ten. ten.

mf p f allarg. ten. ten. mp a tempo mf